

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

September/October 2014

CLEVELAND ART



FROM THE DIRECTOR

Dear Members,

August 18, my first day as director, also turns out to be the scheduled mailing date for this issue of the magazine. And so by the time this reaches you, I will have been here for just two or three days. While it will be too soon for me to speak to my day-to-day experience, I can easily describe, in glowing terms, the way the Cleveland Museum of Art is understood in the wider museum world and what it means to me to have been entrusted with the privilege of this position.

I have just begun to learn the details of the major role the institution plays in northeast Ohio, but I have long admired the museum and been vividly aware of its international reputation. It is widely understood that, if Cleveland acquires or exhibits something, it must be very good. Many great museums in medium-size, non-coastal cities fail to receive the national media attention they might merit, but the Cleveland “brand” has long been synonymous with quality and taste in the art world.

Cleveland is simultaneously the quintessential connoisseur’s collection and one of the most community-focused museums in the country. At first, this might seem a contradiction; however, it is not if one embraces the premise that the greatest art is great, in part, because it embodies the most eloquent communication of the most universal human experiences. Cleveland has always demonstrated its faith in art to communicate and in audiences to “get it,” and the museum has seen its role as facilitating that connection through beautifully designed galleries, thoughtful interpretive materials, and—in recent years especially—the innovative and intelligent use of technology.

To lead this museum at this moment represents a very special opportunity. With extraordinary new spaces integrated sensitively with landmark older structures,

the building itself is second to none. Object for object, the collection is one of the finest in the world, and it will continue to grow and get even better. With Gallery One and other related interactive resources, we are on the forefront of interpretive technology. Meanwhile, northeast Ohio as a region is gaining new strength—a rejuvenation we will, as in the past, help lead.

A glance at the contents of this magazine suggests the breadth of the museum’s activity: a show on the famous American landscape painting *Twilight in the Wilderness* by Frederic Edwin Church; articles on contemporary art both here at the museum and at the Transformer Station in Ohio City; Islamic textiles in a new installation; articles on conservation of an 18th-century French clock (in collaboration with the Getty Museum and specialist conservators) and our bronze Apollo (in partnership with imaging technicians at Cleveland Clinic); recent acquisitions in West African art; a profile of the generous donor of a major work by Robert Rauchenberg; our much-imitated distance learning program; the 30th edition of the annual Fine Print Fair; and the 25th Chalk Festival. A lot of museums don’t cover that much ground in an entire decade, much less a few months.

I thank you for welcoming me, and I look forward to the years ahead as, together, we embark upon the second great century of the Cleveland Museum of Art.

Sincerely,



William M. Griswold
Director

CLEVELAND ART

COVER

Twilight in the Wilderness (detail)
1860. Frederic Edwin Church (American, 1826–1900).
Oil on canvas; 101.6 x 162.6 cm. Mr. and Mrs. William H. Marrett Fund 1965.233

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ON VIEW

Yoga: The Art of Transformation

Through September 7, Smith Exhibition Hall. The world's first exhibition about yoga's visual history.

Organized by the Arthur M. Sackler Gallery, Smithsonian Institution

FREER | SACKLER

THE SMITHSONIAN'S MUSEUMS OF ASIAN ART



Smithsonian

Conservation in Focus: Caravaggio's Crucifixion of Saint Andrew

Through September 14, Pollock Focus Gallery. The exhibition features ongoing conservation treatment of the museum's masterpiece by Caravaggio.

The Lubrizol Foundation

Dürer's Women: Images of Devotion & Desire

Through September 28, prints and drawings gallery. This exhibition of more than 50 works from the CMA collection considers Albrecht Dürer's multivalent depictions of women over the course of his career.



The Dream of the Doctor c. 1500. Albrecht Dürer (German, 1471–1528). Engraving; 48.9 x 38.7 cm. Gift of Leonard C. Hanna Jr. 1934.341



Sunday Pictures (Sonntagsbilder) c. 1976. Hans-Peter Feldmann (German, born 1941). 21 photographic offset reproductions printed on newsprint stock; 10 x 8 ft overall. Collection of Michael Lowe and Kimberly Klosterman, Cincinnati. © Hans-Peter Feldmann

The Believable Lie: Heinecken, Polke, and Feldmann Through November 30, photography gallery. Works by these artists, who came to prominence in the politically volatile 1970s, investigate the role of photographic imagery in consumer society, reviving surrealist aesthetics along the way.

The Netherlandish Miniature, 1260–1550 Through December 7, gallery 115. Works of the later Middle Ages from the CMA collection.

Floral Delights: Textiles from Islamic Lands Through June 28, 2015, Holden Gallery. Botanically inspired luxury textiles from Cleveland's exemplary collection.

Forbidden Games: Surrealist and Modernist Photography October 19, 2014 to January 11, 2015, Smith Exhibition Hall. This exhibition debuts more than 140 recently acquired photographs from the 1920s through the 1940s that demonstrate the surrealist concept of viewing the world through "the eye in its wild state."

Sponsored in part by the Robert Mapplethorpe Foundation

Epic Systems: Three Monumental Paintings by Jennifer Bartlett September 7, 2014 to February 22, 2015. Smith Gallery. Three monumental paintings span the entirety of the artist's significant career.

Maine Sublime: Frederic Church's Twilight in the Wilderness October 4, 2014 to January 25, 2015, Pollock Focus Gallery. Church's stunning masterpiece is showcased alongside nearly 25 of his sketches recording Maine's rugged interior, rocky coast, and wind-swept islands, some on public view for the first time.

Organized by the Olana Partnership, Hudson, NY, and New York State Office of Parks, Recreation and Historic Preservation, Albany, NY

Jacob Lawrence: The Toussaint L'Overture Series October 11, 2014 to January 4, 2015, prints and drawings gallery. Lawrence's acclaimed monumental series chronicles the slave revolt that emancipated Haiti from European rule, thereby establishing the first black republic in the Western Hemisphere.

Courtesy of the Amistad Research Center, New Orleans

Twilight in the Wilderness

A close look at an American masterpiece

EXHIBITION

Maine Sublime: Frederic Church's *Twilight in the Wilderness*

October 4, 2014–
January 25, 2015,
Pollock Focus
Gallery

Frederic Edwin Church was one of our country's consummate artistic talents, and his masterpiece, *Twilight in the Wilderness* (1860), ranks among the Cleveland Museum of Art's most admired paintings. This fall we showcase the majestic work in a special focus exhibition, *Maine Sublime: Frederic Church's Twilight in the Wilderness*, displaying it alongside nearly two dozen drawn and painted sketches from the artist's own private collection at Olana, his historic home, studio, and landscaped property on the Hudson River. Several are on public view for the first time.

Rendered with a scientific realism that reflects Church's abiding interest in natural history, *Twilight in the Wilderness* is a spectacular view of a blazing sunset over a distant purple mountain. Cloaked amid quickening nightfall, its foreground features a dark crimson lake flanked by masses of dramatically twisted and attenuated trees. Even if the exact scene it depicts is open to debate—in fact, some historians surmise it may be a composite view of multiple locations—it is known that

the artist painted the canvas in his New York studio, partly basing it on sketches he produced during travels near Mount Katahdin in Maine. Two sketches from Olana that closely relate to *Twilight in the Wilderness* are highlighted in the exhibition.

Although Church often extolled the breathtaking beauty and sublimity of America's pristine wilderness in his work, our painting appears to have additional overtones, particularly because twilight is a transitional time so visibly evolving toward an end. Created on the eve of the Civil War, when its outbreak appeared inevitable, the painting's subject can be perceived as symbolically evoking the coming conflagration; indeed, one scholar has memorably described the painting as a "natural apocalypse." Other interpretations include the possibility that *Twilight in the Wilderness* references the increasingly threatened state of our country's unspoiled natural environment, already an issue during the artist's day.

Church enjoyed a long-standing love affair with Maine, which he described as "magnificent both land

Wood Interior on Mount Turner c.

1877. Frederic Edwin Church (American, 1826–1900). Oil and graphite on paper mounted on canvas; 31.3 x 51.6 cm. Olana State Historic Site, Hudson, NY, Office of Parks, Recreation and Historic Preservation OL.1980.1869





**Twilight in the
Wilderness** 1860.
Frederic Edwin
Church. Oil on
canvas; 101.6 x 162.6
cm. Mr. and Mrs.
William H. Marlatt
Fund 1965.233



and seaward." Over the 30-year period from 1850 to 1880, he made more than a dozen trips to the state's Katahdin region and Mount Desert Island. An avid outdoorsman, Church camped, hiked, rode horses, canoed, and fished during these visits, but most imperative was his professional objective to record scenery. Depicting impressive peaks, windswept coasts, dramatic sunsets, as well as solitary trees and rock formations, his resultant sketches capture expansive vistas and intimate corners. A fine example of the latter is *Wood Interior on Mount Turner* (about 1877), an informal yet deft depiction of a cluster of tree trunks, some living and others dead. Anchoring the center is a tree blasted by lightning, a familiar motif in the art of Church suggesting the awe-inducing power of nature. ■

Evergreen Trees, Mount Desert Island c. August 1850. Frederic Edwin Church. Graphite and gouache on coarse light brown paper; 37.2 x 28.6 cm. Olana State Historic Site, Hudson, NY, Office of Parks, Recreation and Historic Preservation OL.1980.1990

Repetition and Variation

The first-ever exhibition of Jennifer Bartlett's three largest works celebrates her visual music

That's not painting, that's knitting," MoMA curator Kynaston McShine once said of Jennifer Bartlett's practice, which, over the course of four decades, is inclusive to the point of being omnivorous. Indeed, an examination of Bartlett's three most ambitious works—*Rhapsody* (1975–76), *Song* (2007), and *Recitative* (2010)—yields an all-encompassing directory of approaches to painting, from Impressionism and Divisionism to Expressionism and Neo-Realism. All three are gathered for the first time in the Cleveland Museum of Art's monographic, career-encompassing exhibition *Epic Systems: Three Monumental Paintings by Jennifer Bartlett*. Related through their musical titles, massive scale, and conceptual approach, these three works demonstrate Bartlett's significant contribution to the legacy of modern painting.

Each of the paintings included in the exhibition comprises hundreds of square-shaped, enamel-covered steel plates that wrap around the gallery's walls. As suggested by McShine, it is easiest to think about these

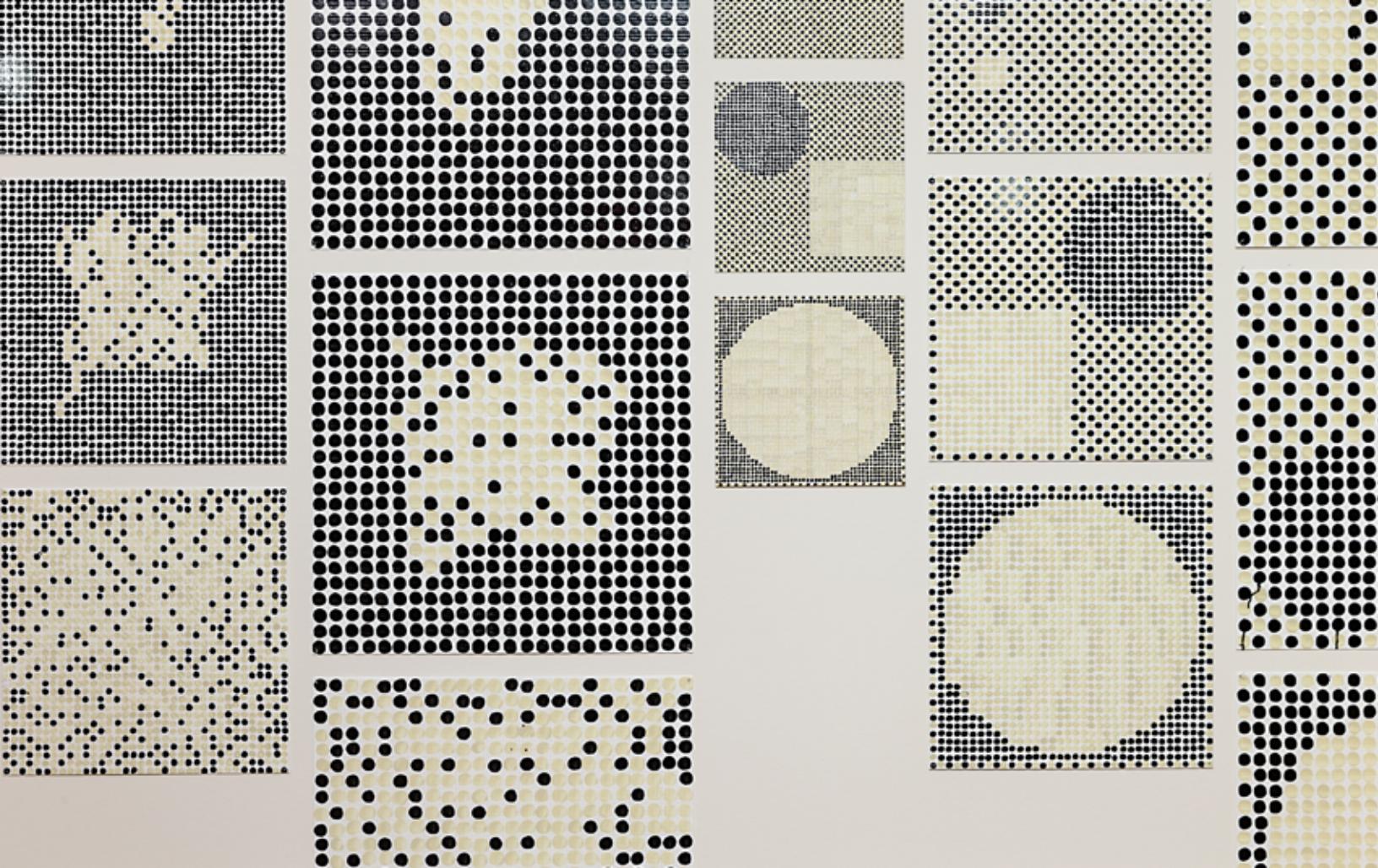
separate plates as functioning similarly to the threads in a fabric, operating both individually and collectively, to form one immense, interrelated work. Bartlett developed this unique approach to art-making within and against the cultural terrain of the late 1960s and early 1970s. At the time Bartlett graduated from Yale in 1965, critics' reports of the "death of painting," if greatly exaggerated, were widely circulating. Nevertheless, throughout her career she has remained faithful to painting as her primary medium. By conceptually fragmenting her paintings into hundreds of parts and re-piecing them together across the gallery's four walls, Bartlett underscores a principal question posed in her work: what exactly is "composition"?

Aside from their square shape, the plates' only other uniting factor is their screen-printed grid, mirroring their position on the wall and evoking the practices of artists like Sol LeWitt and Agnes Martin, for whom the grid was a model of consistency in the wake of Abstract Expressionist gesture. "A grid," Bartlett says, "can organize

EXHIBITION
Epic Systems:
Three Monumen-
tal Paintings by
Jennifer Bartlett

September 7,
2014–February
22, 2015. Smith
Gallery





Song (detail of Cleveland installation) 2007. Jennifer Bartlett (American, b. 1941). Enamel over silkscreen grid on baked enamel, steel plates; 191.1 x 2,962 cm. Gift of Agnes Gund 2008.117. © 2014 Jennifer Bartlett

LEFT

Rhapsody 1975–76.
Jennifer Bartlett.
Installation view
of the exhibition
Against the Grain: Contemporary Art from the Edward R. Broida Collection,
The Museum of Modern Art, New York, May 3–July 10, 2006. © Jennifer Bartlett. Digital image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

anything.” This statement becomes even more evident upon closer inspection of her work. For Bartlett, the grid is an expression of order, a consistent foundation upon which she conveys meaning. If the grid can be said to act as the staff on a page of sheet music, the variously colored enamel dots filling the grid are its notes, and its resulting installation an arrangement.

In addition to an homage to the grid, Bartlett draws on conceptual and process art practices, employing—and often subverting—rules that challenge painting’s traditional boundaries. Read from left to right, like a book, these paintings demonstrate a pattern, or system, which is later thwarted by the artist. *Song*, spanning 97 feet along the gallery’s four walls, is an excellent example of this phenomenon. With 20 discrete sections containing nine square plates each, *Song* begins with a small circle that appears to increase in size as it is repeated on consecutive plates within each section; however, the progressive magnification is not always consistent, sometimes remaining the same size within a section. By creating and subsequently bending her own rules, Bartlett endorses the value of thinking outside the box—or grid.

But it is precisely this sort of thinking that sets Bartlett apart from her minimalist and conceptual counterparts. This is especially evident in the narrative elements of her work. For example, juxtaposing abstraction and representation, *Rhapsody*’s plates contain nonfigura-

tive painted shapes like squares, circles, and triangles; figurative forms like houses, trees, mountains, and clouds; as well as horizontal, vertical, and curved lines. Here, as in all of her work, Bartlett investigates the relationships between color, shape, and line, but by progressing from rudimentary dots to forms and figures, a narrative is formed, instilling that which is mundane with significance.

It might be most accurate to think of Bartlett’s paintings as a conversation: subjects are dropped and returned to in a constant exchange among the plates, and there is an obvious tension between repetition and variation. The notion that Bartlett’s works are conversational is consistent with the way they will be presented. Dividing the Kelvin and Eleanor Smith Foundation Exhibition Hall into two separate, large spaces, *Epic Systems* will initially present *Rhapsody* and *Recitative*, allowing the viewer to engage these two works that, while made decades apart, both interrogate the boundaries of painting’s subject and form. Two months later, *Song*, a monumental abstract work donated to the museum by Agnes Gund in 2008, will make its CMA debut alongside *Rhapsody*.

With its condensed, but career-spanning juxtaposition of Bartlett’s three most monumental paintings to date, the dynamic presentation of *Epic Systems* will allow for a both lively and meditative experience. These three paintings, oscillating between harmony and dissonance, genuinely epitomize visual music. ■■■

Emotion as a Primary Function

A brief conversation with Julia Wachtel



Champagne Life
2014. Julia Wachtel
(American, born
1956). Oil, acrylic
ink, and flashe on
canvas; 152 x
470 cm. Cour-
tesy the artist and
Elizabeth Dee,
New York. © Julia
Wachtel

This is an excerpt from a conversation between Johanna Burton of the New Museum, New York, and the artist Julia Wachtel, on Wachtel's *Champagne Life*, a 15-foot-long painting incorporating upside-down silkscreened images of Kim Kardashian and Kanye West with painted renderings of a plastic Minnie Mouse. The complete interview can be found in *Julia Wachtel: Works 1980–2014*, by Reto Thüring, published by the Cleveland Museum of Art and Yale University Press, available in October.

Johanna Burton: I was really excited in reading about you to find several places where you talk about a kind of concerted shift in your work, moving from the psychoanalytic and post-structuralist attentions to subject formation to a position that thinks more explicitly about emotion as a primary function. How do we consider emotion—or, somewhat differently, affect—as a potential tool? But I read somewhere that *Champagne Life* was the most tweeted-about piece from the Independent Art Fair [held this past March in New York] and I thought, there's a really interesting, tangible, quantifiable affect, which shows that this registered for a lot of people. What do you think registered for them?

Julia Wachtel: The psychoanalytic model is, for me, more about an investigation of self and the inscription of cultural norms into our psychic structure. The emotional I see as a kind of uncontrolled effect and reaction to a variety of stimulating sources, and for that reason it's harder to analyze and harder to own one's own relationship to it because one is more subject to being manipulated. What I'm interested in is isolating this moment of—it is an emotional moment—of making sense. But within it there is the surprise and the dislocation of the

unpredictability of what is put together, and I think with *Champagne Life*, it just had a crazy kind of fuck-you feel to it. It was my version of big-game hunting—just like, I'm going to go out, I'm going to take the most obvious, pervasive . . . Because despite your [laughs] pop cultural illiteracy, they [Kardashian and West] are like . . .

JB: Everywhere.

JW: Everywhere! So it wasn't hard to find them. To take something that is so obvious is kind of a risk because it could just seem really dumb to do it. And, I mean, this painting is 15 feet. And the complete obvious ridiculousness of their representations and to turn them upside down—in and of itself, I think just people responded to it.

JB: Your titles are also really interesting. *Champagne Life* is very evocative; it does something to the painting.

JW: Right, I do take titles very seriously.

JB: Yeah, and they are super crucial, I think. You've said about this title: "You could be drinking a \$200 bottle of champagne or a \$20 bottle of champagne, and you still have that feeling of having the champagne life." Of course I heard this and thought of Warhol's beverage! His endlessly repeating image of ostensibly democratic enjoyment is the Coca-Cola bottle.

JW: I like that. Kim and Kanye are champagne; Minnie is Coke.

JB: I always loved that whole twisted premise: if you eat a can of Campbell's Soup, or you drink a Coke, it's the same Coke as the one Elizabeth Taylor is drinking. But, of course, you still aren't Elizabeth Taylor. Democracy with a difference. ☺≡

EXHIBITION

Julia Wachtel

October 11, 2014–
January 17, 2015,
Transformer
Station

Sense & Sensibility

Anicka Yi's multisensory art

Visitors to the Transformer Station's crane gallery this fall will encounter a weeping woman with a deep-fried floral arrangement for a head, larger-than-life perfume bottles brimming with eyeball-enlarging contact lenses, and paintings made of soap that examine the human body on a molecular level. All of these artworks are part of Anicka Yi's first solo museum exhibition, hosted by the Cleveland Museum of Art. Yi, whose work has been included in prestigious exhibitions such as the Lyon Biennale and the current Taipei Biennial, joins the Massachusetts Institute of Technology as a visiting artist this winter.

Yi is one of the leading artists to have emerged within the past decade, creating art that poetically speaks to the experience of everyday life in the 21st century and the things that govern it—whether major corporations like Monsanto or emotions such as those tied to loss. While her art often takes the form of sculpture, it hardly behaves as such, perhaps decomposing before our very eyes or wafting away in the form of a hand-made perfume. Running throughout Yi's work is a deep interest in all of the senses a human body can experience, not solely the visual—and thus one can generally smell a work by Yi before seeing it in the gallery. Engaging with viewers on an intellectual, emotional, and even sensual level, her work is simultaneously alluring and curious.

At the beginning of last year, Yi embarked on a trilogy of exhibitions centered around the idea of loss. Her exhibition in Cleveland marks the culmination of these efforts, following venues in Berlin and New York. "A series of exhibitions examining the forensics of loss and separation was conceived in 2013," Yi has written, "synthesized by 3 individual chapters in different times and places: 3 acts in someone's life, 3 stages of proceedings, 3 strikes of a match. Part I, *Denial*, focused on the dispossession of the truth. Part II, *Divorce*, [gathered] further evidence of the past tilted toward symbolic laws of displacement." And now, Part III, *Death*, ruminates on life flashing before one's eyes, the flurry of activity before one's last breath.

For the Cleveland exhibition, Yi presents works that span her career in a unique installation design developed especially for the Transformer Station. Evoking both the sterility associated with death as well as an exotic romanticism, this immersive environment also contains new works that question what it means when an era ends. ■

Sister 2011. Anicka Yi (Korean, b. 1971). Tempura-fried flowers, cotton turtleneck; dimensions variable. Collection Jay Gorney and Tom Heman, New York

EXHIBITION
Anicka Yi: Death
October 11, 2014–January 17, 2015,
Transformer Station



ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Poseidon and the Sea: Myth, Cult, and Daily Life Tampa Museum of Art, through November 30, then Hood Museum of Art, Hanover, NH, January 17–March 15, 2015, features *Dinos*, Circle of Antimenes Painter (Greek).

William Glackens: Sensuous Modernism Parrish Art Museum, Water Mill, NY, through October 12 and at the Barnes Foundation, Philadelphia, November 2014–February 2015, includes the CMA Glackens painting *The Drive, Central Park*.

At Home in Africa: Design, Beauty and Pleasing Irregularity in Domestic Settings The Galleries at Cleveland State University, August 27–October 22, includes five works from the museum's African collection.

Soplo de luz. Diálogos de Octavio Paz con el arte Museo del Palacio de Bellas Artes, Mexico, September 1–November 17, includes two Indian masterworks acquired in 2011, *Female Torso (Tara)* and *Siva and Parvati (Uma-Mahesvara)*.

Gustave Courbet. Les années suisses Musée Rath, Geneva, Switzerland, September 5, 2014–January 4, 2015, features Courbet's *Panoramic View of the Alps, Les Dents du Midi*.

Lockwood de Forest, Frederic Church, and the Passion for the Exotic Cooper-Hewitt National Design Museum, Smithsonian Institution, New York, October 2, 2014–October 1, 2015, includes the CMA Tiffany & Co. *Tall Clock*.

Paul Strand: Photography and Film Philadelphia Museum of Art, October 11, 2014–January 4, 2015; followed by Fotomuseum, Winterthur, Switzerland, March 6–May 17, 2015; Fundación MAPFRE, Madrid, June 2–August 30, 2015; and the Victoria and Albert Museum, London, April 2–July 31, 2016, includes Paul Strand's *Susan Thompson, Cape Split, Maine*.

Paul Durand-Ruel and Impressionism features the CMA's *The Lock at Pontoise* by Camille Pissarro, Musée du Luxembourg, Paris, October 15, 2014–February 8, 2015; National Gallery, London, March 4–May 31, 2015; Philadelphia Museum of Art, June 18–September 13, 2015.

PERSONAL FAVORITE



Untitled 1944.

Arshile Gorky
(American,
1904–1948). Oil and
graphite on canvas;
49.5 x 63.5 cm.

Contemporary Collec-
tion of The Cleve-
land Museum of Art
1963.152 © Estate of
Arshile Gorky / Art-
ists Rights Society
(ARS), New York.
Gallery 226

Moe Brooker, artist and educator |

I feel a strong affinity with Gorky's work because of the way he uses line, shape, and color. What I find compelling about this particular piece is how Gorky concerns himself with all aspects of the picture frame. He moves you all around the painting. There's a rhythm to it. The center is actually not the first part of the composition that catches your eye. You're aware of the center, but he gets you there not by accenting it, but by circling around it. You first notice the black at the bottom, then move toward

the shapes on the left, then across the middle to that broad area of soft yellow. (One other thing—I think that gold frame is too bright and active and interferes with the painting.)

I owe a debt to Gorky for prompting me to explore new ways to use line. I was a realistic painter for 15 years, and I primarily relied on shape and color. When I first saw Gorky I realized that in my drawing—as opposed to my painting—I was using line in a similar way, and his work suggested ways I could do the same in my painting.

The other thing his work did for me is to broaden the concept of perspective. Perspective is about comparison. For example, with lines converging toward a horizon in a representative painting, your mind compares the scale and shape of different elements relative to those lines of perspective and makes a judgment about depth of space. In an abstract composition you can't really do that, but Gorky conveys a sense of perspective and depth by contrasting the sharper, brighter forms with softer ones—in this painting, sharper marks and shapes on the left, brighter colors on the upper right,

while it's softer in the center, which makes the center feel further back. So it's still comparison creating a sense of perspective, but it's not linear.

Cleveland was very important in my development. When I came to CIA to interview and showed them my work, I had just moved into abstraction. All the old guard looked at it and said "Hmm." Then I showed them some of my earlier work so they could see where I had come from. They asked who my teachers had been, and they knew them all—and they offered me a job [the Philadelphian Brooker taught at the Cleveland Institute of Art 1976–85].

As a teacher and an artist, I believe drawing remains a key skill and all artists should draw. I use technology all the time, but I am not interested in technology superseding art. I want people to know that a human hand has been involved in making the work. Art is a human endeavor. It's about the human condition. That doesn't mean everything should be tragic. There's enough wrong with the world! I see it as my role in art to remind people to smile and laugh, to feel some joy. That's part of the human condition too.

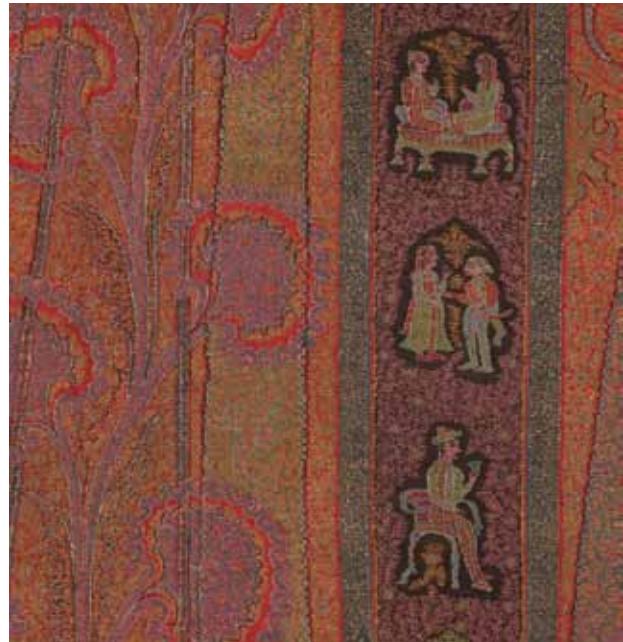
Floral Delight

A new exhibition from the permanent collection showcases textiles from Islamic lands

Water, climate, and soil enabled the early Muslims to convert parched land of the greater Middle East into verdant oases where agriculture thrived and transformed economies. Vast pleasure and hunting gardens were essential components of royal palaces, as were colorful flowers cultivated for aesthetic, culinary, and pharmacological reasons. Rose shrubs, for example, were not only beautiful and fragrant but also commercially valuable in the perfume industry.

Ancient Middle Eastern gardens survive mostly as ruins, although a few were restored during the last century. In contrast, the culture's widespread love of flowers is well preserved in the luxury arts. In particular, flowers enrich textiles of various techniques, each made to serve specific furnishing and dress functions as evident in *Floral Delight: Textiles from Islamic Lands* (please see also the discussion by scholar Dickran Kouymjian of an Armenian embroidery, page 13). This exhibition offers a snippet of my forthcoming book, *Symbols of*

Long Shawl with Woven Figures and Animals c. 1885. India, Kashmir. Twill tapestry weave, goat-hair (pashmina); 354.3 x 141.6 cm. Gift of Arlene C. Cooper 2006.200



Power: Luxury Textiles from Islamic Lands, 7th to 20th Century, with 450 illustrations (half of them from the CMA), to be published by the museum this winter.

One of the rarest of these textiles is a figural long shawl from Kashmir, India, the source of coveted status symbols worn by privileged ladies throughout Europe during the 1800s. Kashmir shawls were cherished for their peerless quality: incomparable silky goat-hair fiber (called pashmina in the West), vibrant colors, durable lightweight tapestry weave, and fashionable floral designs that evolved from bouquets into composite motifs. The museum's shawl features animals and more than 200 human figures in Indian princely scenes of drinking, smoking, dancing, and falconry. They enliven the borders and dark stripes that alternate with large elongated "paisleys," a term derived from Paisley, Scotland, one of many European manufacturing centers that made imitations to compete with the insatiable demand for Kashmir shawls.

This extraordinary shawl, woven in labor-intensive double-interlocked 2/2 twill tapestry weave, was probably made to dazzle the jury at one of the European expositions of industrial products in about 1885; almost all other figural shawls were made in the faster embroidery technique. Woven in sections, they were expertly joined with colorful harlequin end borders. ■■■

**An Armenian
Liturgical
Curtain** 1763.

Present-day Turkey,
Istanbul/Constan-
tinople (?), Otto-
man period. Wool
embroidered in silk
and metal thread in
tambour or chain
stitch; 178 x 122 cm.
Purchase from the
J. H. Wade Fund
2014.13



EXHIBITION**Floral Delight:
Textiles from
Islamic Lands**

Through June
28, 2015,
Holden Gallery

AN ARMENIAN LITURGICAL CURTAIN

The Cleveland Museum of Art recently acquired a medium-size 18th-century liturgical curtain, embroidered with sparkling metal and colorful silk thread on a red woolen ground. This elegantly crafted textile is in a floral style associated with the art of Asia Minor and the Ottoman period. Except for the figure of St. John the Baptist, the inscription that wraps around him, and the two crosses below it, the rest of the design suggests that it was made by Christians borrowing from the dominant Ottoman style of the time. In its overall look it more clearly resembles Ottoman carpets produced in Hereke in the early 19th century, mostly preserved in the Topkapi Palace Museum in Istanbul, with a central *mihrab* similar in shape to the niche of this cloth and usually elaborately inscribed in the borders.

A large delicate flower, sprouting from a basin at the bottom, dominates the central field within the polylobed arch. The arch's spandrels are filled with other flowers and leaves, harmoniously but not totally symmetrically arranged on each side. The main field is bordered by a triple frame of narrow inner and outer bands decorated with the same running floral design on all four sides. Within these is a wider border of elongated octagonal cartouches, each bearing bulging vases with identical flower bouquets dominated by four tulips, roses, and lilies. There are exactly twelve of these, clearly symbolizing the apostles of Christ in a subtle manner for what is finally a curtain for a church.

Of great interest is the central figure of St. John the Baptist and its unusual iconography, and the long inscrip-

tion explaining who embroidered it, where, when, and to what church it was offered. In the middle of the inscription we see St. John, known in Armenian as the Forerunner, Karapet, standing with his shepherd's robe, holding in his left hand the Lamb of God with a long staff of victory ending in a cross tucked in at the elbow. In his right hand he holds a bowl with his own head. The theme is essentially unknown in the West, but very popular in post-Byzantine Greek and Orthodox Slavic art as well as in Armenia. The story of St. John, who baptized an adult Christ in the Jordan River, and his beheading by Herod is well known from parallel passages in the Gospels of Mark (6:21-29) and St. Matthew (14:6-11). The inscription reads:

ՅԵԱՍԱԿ Է ՎԱՐԳՎՈՒ
ՐՄ [sic ՎԱՐԱԳՈՅ] ՀԱՄԱՆ ՓԱՇԱ
ԽԱՆ ԵՂԵ[Ա]Լ ԺՈՂՈՎՐ
ԴՈՑՆ Ի ԴՈՒՇՆ Ս[ՈՒՐ]Բ
ԿԱՐԱՊԵՏԻ ՎԱՆՔԻ
ԹՎԻՆ ՌԱՄԺԲ [1212=1763] ՄԱՅԻՍԻ Ճ [10]

*This curtain [is gifted] to St. Karapet [John the Baptist]
Monastery in memory of the people [of the village of] Hasan
Pasha Khan. In the year 1212 [=1763], May 10th.*

Hasan Pasha is in the province of Bitlis in the sanjak of Mush west of the city of Bitlis. "Khan" probably refers to a roadside inn, of or near the town. Two important monasteries were devoted to St. John the Baptist, both extremely old and important pilgrimage sites. One, the Monastery of St. Karapet at Efkere (Evkere), a major center of learning some 18 kilometers northeast of Caesarea (Kayseri), had a special chapel where the relics of the Baptist were kept. The other, the Monastery of St. Karapet of Mush, was a vast walled hermitage that was totally destroyed along with all the residents of the area during the Armenian Genocide of 1915.

The curtain is reported to be from St. Karapet near Caesarea. The late Archbishop Guregh Kapikian of the Cathedral Monastery at the center of the Armenian Quarter of Jerusalem, was "90 percent certain it was from the area of Gesaria-Kayseri, most likely St. Karapet of Efkere." It was probably used either for a side chapel, perhaps the one devoted to baptism, or very possibly for the Efkere chapel containing the saint's relics. Residents of Hasan Pasha would have normally donated the curtain during the annual pilgrimage of 1763. It is a testimony to the faith of its creators and to their memory on the eve of the centennial of their descendants' destruction in 1915.

Dickran Kouymjian, Haig and Isabel Berberian Professor of Armenian Studies, Emeritus, at California State University, Fresno, lives in Paris. He is a member of the Armenian Academy of Sciences, Erevan.



Many Hands of Time

A multi-institutional conservation collaboration restores a monumental French clock from the 1700s

When it came to the preservation of this 18th-century French clock, not only the magnificent case with brass and tortoiseshell Boulle marquetry and elaborate gilt bronze mounts required study and treatment. The movement and face also deserved equal attention as a part of the overall project. To provide optimal care for each of these components, the clock was disassembled and worked on in three different labs across the country. Conservators at the J. Paul Getty Museum specializing in French furniture attended to the case, while a horological conservator, or an expert in the manufacture and care of timepieces, focused on the movement. During the final step, all the parts returned to Cleveland, where we treated the clock face prior to reassembly.

To treat the case, including extensive documentation, stabilization of the marquetry, and overall cleaning, the Getty conservators employed both state-of-the-art and updated traditional techniques. For instance, a newly adapted gel based on the chemical composition and physical properties of Silly Putty targeted the removal of tenacious varnish residues. Following this, corrosion on the unvarnished brass was reduced with an animal glue peel—an established practice with new modifications. Like a “spa treatment” for the metal, the glue and additives cause a chemical reduction that minimizes corrosion blemishes on its surface.

One of the most innovative and exciting techniques in the conservation process was used to clean the clock’s numerous brass mounts. Instead of polishing, conservators used “CO₂ snow”—micron-size particles of solid carbon dioxide shaved from blocks of dry ice—to evenly reduce pitting corrosion. CO₂ snow should not be confused with commercial dry-ice blasting, which produces pellets that are millimeters in size. Instead, this novel treatment method passes a fine and controllable stream over the surface. This technique was especially useful for the mounts’ finely textured surfaces because it removed green corrosion

product in recesses without altering the patina and surface color, thereby allowing the surface to look more like originally intended.

While work progressed on the case at the Getty in Los Angeles, the Stollewerck movement was across the country in Boston for an equally extensive investigation and treatment. The purpose of this work was twofold: first, to clean and decommission the mechanism; and second, to take advantage of the complete disassembly to fully document its unusual construction. One curiosity of the movement surrounds the use of a weight and a mainspring. Typically a clock is run by one or the other, but not both. In this example, a steel mainspring runs the strike train which sounds the hour bell. The spring is housed in a stationary barrel so it does not interfere with the pendulum’s movement. However, the time train which moves the hour, minute, and second hands is still run by an older technology weight. It is arranged so that it moves toward the front of the clock and away from the pendulum as it descends to minimize interference.

The eccentricity does not end there. This clock is not just a regulator of time, chiming on the hour *and* half hour, but also a small music player with a carillon—a set of bells played by an automatic mechanism. The carillon plays 11 tunes, one each hour approximately 30 seconds after the hour bell strikes. Having 11 tunes alleviates the monotony of listening to the same song at each hour; a lever provides the option to silence the music when desired. By diagramming the movement and counting every tooth, we discovered that the clock could run for 45 days on only one winding! This far outran most other clocks of the era, which required winding every week.

Back in Cleveland, attention focused on the clock face, which had a degraded cellulose nitrate coating. Though cellulose nitrate is still used today as a protective varnish, most commonly on silver, its lifetime is limited and

Tall-Case Clock (Regulateur) 1744

Jean-Pierre Latz
(French, 1691–1754).
Movement maker:
Stollewerck
(French). Boulle
marquetry with gilt
bronze mounts;
261.6 x 69.9 x
41.9 cm. John L.
Severance Fund
1949.200



During Treatment

Small areas of the marquetry were held under pressure with an adaptation of a Japanese-style clamping system called *shinburi* while the adhesive used for stabilization dried.



© J.P. GETTY MUSEUM

requires replacement. After we removed the coating, a chemical solution reduced the uneven and darkened gray appearance of the silver. The solution was used instead of a slurry of precipitated chalk in water, which could remove too much of the thin layer of silvering.

After so much work on the case and face, why not restore the movement so that it runs? The clocks in the CMA collection are displayed in a state of suspension rather than functionality for their long-term preservation, which is standard practice for art museums. Rather than replace original parts and put the mechanism at risk of future damage, we decided to bring the clock back to life by recording its functions with audio and video. Our work on the clock will not end there. So that our visitors can fully enjoy the aural components, we are collaborating with the department of music at Case Western Reserve University to identify the tunes and make them a part of the ArtLens app. ■■■



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Test Cleaning The bright brass at the center of the image is a test cleaning spot. Once cleaning of the marquetry was complete, it was allowed to oxidize evenly and darken slightly to an acceptable level before a protective varnish coating was applied to arrest the oxidation process.



The Movement It keeps track of not only the time to the second, but also the day of the month, day of the lunar month, and phase of the moon. Here you can see the 11 bells of the carillon, each with two hammers, and the hour bell below.



The Face The numerals, especially those on the top calendar dial, were difficult to see because of the tarnished silver around them. Degradation of the old coating allowed dark areas of tarnish to develop, such as the one above the Roman numeral XI on the dial. After cleaning, the coating was methodically replaced to ensure all surfaces were covered and to slow the future development of tarnish.

SPECIAL THANKS
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Richard Distad
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restoration project.

Apollo in the Lab

Conservators apply 21st-century technology to learn more about the history of the famed ancient bronze

Over the past nine months or so, many museum visitors have noticed and commented on the absence of our well-known ancient Greek bronze, *Apollo the Python-Slayer*. In his place stands a Roman white marble copy generously loaned by the World Museum, Liverpool. Since January, Apollo has resided in the objects conservation lab for an in-depth technical analysis, a collaborative project overseen by Michael Bennett, curator of Greek and Roman art, and myself. Though the bronze figure has been carefully studied previously, this continued scientific examination and analysis should help us better understand the work's history—both ancient and modern. Many classical bronzes were melted down to reuse the material, so comparatively few large bronze sculptures like Apollo exist for study. Thus, the Cleveland Museum of Art has the rare opportunity to add to the relatively small body of knowledge about bronze casting practices for large figural bronzes during classical antiquity.

Apollo the Python-Slayer c.
350 BC. Attributed to Praxiteles (Greek, c. 400 BC–330 BC).
Bronze, copper and stone inlay; h.
150 cm. Severance and Greta Millikin Purchase Fund
2004.30



The first goal of the current study is to gain more information about the original manufacture of the figure, and we hope to be able to address, with greater certainty, these questions: Do all the parts belong together (both cast sections and repaired breaks)? Are all the parts ancient? What techniques were used in bronze manufacturing during classical antiquity and can they be identified? What is the composition of the bronze; does it vary between cast sections, and can the materials be sourced? Is it possible to reconstruct the original intended appearance of Apollo, including its patina, and the possible addition of gilding or other applied decoration? The second part of the study aims to provide further information about the history of the object after its original intended use—during archaeological burial, subsequent rediscovery, restoration, and display. What was the burial environment? How and when was the sculpture broken and damaged? How and with what materials was the sculpture reconstructed? Has it been restored more than once over time? Though it is possible that we may not be able to provide definitive answers to some of these questions, we are certain that the study will help us to understand better the complex history of this ancient masterwork.

Visual examination under magnification and with the aid of different kinds of lighting is a necessary first step for the study of any artwork. Having the sculpture off view has been invaluable for observing and recording surface details and for better documenting areas of restoration. One of the most useful nondestructive tools for this project has been a borescope, a long flexible tube with a built-in camera and fiber-optic light. This device has allowed us to see inside the sculpture. Recently, Apollo's left eye, a modern plaster restoration, was removed to facilitate investigation of the interior. Using the borescope we can see where chaplets, or small square bronze pins, were pushed through the wax model of the head in order to hold everything in place during casting. The borescope has also let us see numerous modern repair materials, including resin and fiberglass, plaster, wire mesh, Plexiglas, foam, and even a piece of cardboard from a pair of German women's pantyhose!

During previous study, Apollo was examined with x-rays. In the years since, technology has made significant advancements, including the use of computed tomography (CT) scanning for artworks. A CT scan of a bronze figure works much like it does with a human patient: the figure lies on a bed while the x-ray source moves around in a

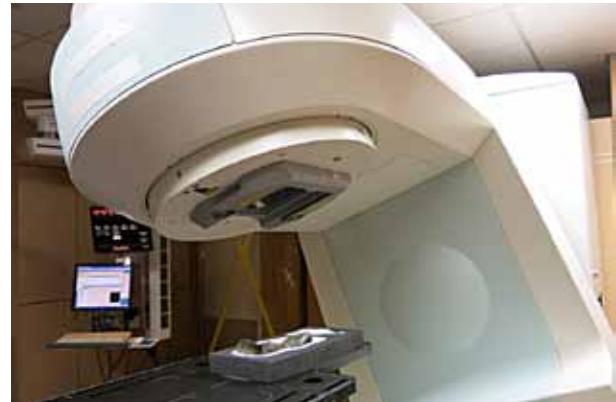


Borescopic Investigation Examining the modern repair material on the inside of Apollo's head after removal of the plaster reproduction eye. Photo: Chris Bruns

Apollo's Hand In a CT scanner at Cleveland Clinic. Photo: Colleen Snyder

circular fashion. A sensor on the opposite side detects the x-rays that penetrate through the object. In this manner, all of the information about an object is captured and can be seen in slices. These slices allow us to view an object digitally, section by section, with much higher resolution than standard x-rays. Such information can then be represented in volumetric or three-dimensional form. The challenge is that the figure is a highly leaded bronze, which means that a high amount of energy is needed to penetrate the metal and obtain an image. Fortunately, our neighbors at Cleveland Clinic have generously offered their services. We currently are working with physicians and a physicist to see what information can be gathered.

While Apollo has undergone many nondestructive analyses, it is sometimes necessary to take samples in order to gain the most complete information about an object and its history. Recently, several extremely small pieces of metal were cut and embedded in resin, polished, and etched in order to look at metal composition and the layers of corrosion present. The appearance of these corrosion layers can tell us about the burial environment and provide information about additional weathering during subsequent rediscovery and display. Additional bronze samples were taken by boring small holes with a drill. These samples may tell us more about the raw materials used to make Apollo and where they came from. Though the samples are still being studied,





Detail of Chaplet Hole

Some chaplet holes, where bronze pins were pushed through the wax model during manufacture, are visible on both the interior and exterior of Apollo. These observations are important for reconstructing how the figure was originally cast. Here is a detail seen in the hair on top of the head. Photo: Howard Agriesti



Apollo in the Lab Colleen Snyder examines Apollo under the microscope in the objects conservation lab. Photo: Joan Neubecker

preliminary analyses have again confirmed that the figure is composed of a highly leaded bronze that is appropriate for a sculpture cast during classical antiquity, and these new analyses have further confirmed that the work spent a long time buried in the earth, followed by sustained exposure outdoors.

One additional sample was taken that was not bronze. Just inside Apollo's forearm are some small pieces of carbonized wood, covered by corrosion. Previous bronze analysis indicated that the sculpture may have been exposed to high heat, such as a fire, at some point in the past, and this carbonized material may hold an important key to understanding that event. A small sample is currently being carbon dated, and we may soon have an answer as to when that event occurred.

Apollo is scheduled to return to the galleries after the start of the new year, but research will be ongoing as results of testing are processed and interpreted. As the caretakers of this rare survivor of the classical tradition of making large figural bronzes, we will continue to learn from this masterpiece for generations to come. ■■■

Acknowledgments The author would like to thank Cleveland Clinic and especially Dr. Andrew Godley, Dr. Gregory Videtic, and Dr. Jay Ciezki for their generosity with time, equipment, and expertise.

Honoring Women

A feast ladle of the Dan people of West Africa

One of the Cleveland Museum of Art's most recent African art acquisitions to be admired in the permanent gallery of sub-Saharan art is a human-shaped ladle from the Dan people, a population of farmers living in the forest region of northeastern Liberia and adjacent Côte d'Ivoire in West Africa. This strikingly elegant sculpture—purchased by the museum at a Christie's auction in Paris last year—not only adds an unusual object type to the African collection as a whole, it also expands our collection of art from the Dan and related peoples of the Liberia/Côte d'Ivoire border region, who are known predominantly for their vibrant masking traditions.

The museum's Dan mask, in a style ascribed to the northern Dan region, is typically identified as a "fire-extinguisher" or "fire-watcher," called *sagbwe* in Côte d'Ivoire and *zakpei ge* in Liberia. Its main role was to prevent village fires during the dry season when the dry desert wind constitutes a constant threat for a village's safety as it can cause a family's hearth to catch fire in a flash. It is interesting to note, however, that the Cleveland example must once have borne a different identity and played a different role, as its round eyes—the hallmark of fire-watchers—were originally slit shaped. The adjustment of physical features of masks is not an uncommon practice among the Dan and testifies to the ever-changing nature of a mask's character, complicating every interpretation of any object once it is taken out of its original context.

Ladles rendered with a stylized female lower body and slightly bent legs appear to be a creation unique to the Dan people. Some examples are carved with a handle sporting a carved human head or even an animal head, most typically of a ram or cow. The anthropomorphic examples are often characterized by the careful rendering of anatomical details, including strong, muscular calves and toes with marked nails. Also, testifying to the virtuosity of their makers, such ladles are often adorned with intricate imitations of scarifications and various other corporeal markings. Aside from the references to the female body, Dan ladles are especially noteworthy because they actually pertain to the lives of women. Indeed, while the majority of Dan figures and masks belong to the male domain, and the same can be said of most other African art traditions, Dan ladles are owned and used by women. Moreover, because they are said to

Feast Ladle late 19th–early 20th century. Dan people, Côte d'Ivoire. Wood, cord; h. 57.3 cm. Severance and Greta Millikin Trust 2013.52



Face Mask possibly early 20th century. Dan people, Côte d'Ivoire or Liberia. Wood, metal; h. 22.9 cm. Gift of Katherine C. White 1972.331

Ladle in Use

Brandishing her feast ladle, a hospitable woman of the We people (closely related neighbors of the Dan) parades through the village of Goya in Côte d'Ivoire. Photo: Hans Himmelheber. From Barbara C. Johnson, *Four Dan Sculptors* (Fine Arts Museums of San Francisco, 1986), fig. 13.



be inhabited and activated by spirits, they can be understood as the equivalent for Dan women to what masks are for Dan men.

The Cleveland ladle also distinguishes itself by its collection history, which locates it in Côte d'Ivoire prior to 1934. The man who acquired it in Africa, Professor Pierre-Paul Grassé (1895–1985), was an eminent zoologist and an expert on termites, and author of more than 300 scientific publications. The 1930s were a fertile time for the study of Dan culture and art. Four pioneering scholars were active in the region, including the Austrian anthropologist Etta Donner, the American missionary and anthropologist George Harley, the German anthropologist Hans Himmelheber, and the Belgian art historian Pieter Jan Vandenhouwe. While Donner was the first to conduct research in Dan country, and one of the very first professional female “fieldworkers,” Vandenhouwe was the first scholar in the world ever to obtain a PhD in African art history (Ghent University, Belgium, 1945). All these early Dan scholars also acquired a large number of works during

their field research, along with extensive accompanying documentation. When it comes to ladles we owe most of our understanding of the genre to the in-depth research conducted on the Liberian side of the border since the 1930s by Hans Himmelheber and his stepson Eberhard Fischer.

An emblem of her status and prestige, a large ceremonial ladle like the Cleveland example was the prized possession of a distinguished married woman who was recognized for her farming talents and her exceptional generosity. Among the Liberian

Dan, such a “hospitable woman” was given the title *wunkirle*. There are many different vernacular names for the ladle itself, but the commonly used *wa ke mia* primarily refers to its association with a so-called Feast of Merit or Cow Feast. One of a *wunkirle*’s most demanding responsibilities was to act as one of the hostesses of such a grand celebration. Along with other women holding the same honorary title, she was expected to prepare food for a large number of guests, including foreigners



who had come from far away to attend. The ladle in her possession served as the embodiment of the spirit that assisted her in the undertaking. During the Feast of Merit, the various women holding the *wunkirle* title danced in the company of their assistants. While singing a refrain in a strident voice, they brandished their ladles filled with rice grains, peanuts, or coins. According to the Liberian Dan, the ladle’s bowl represents the embodied spirit’s womb, which was thought to be “pregnant with rice.” The engraved designs on the back of the ladle are similar to the scarification patterns that once graced a woman’s body.

Yet a slightly different reality, which may perhaps be more relevant to the Cleveland ladle, has been recorded among the Dan of Côte d'Ivoire by Vandenhouwe. His field notes of the late 1930s, as they have been summarized and published by his student, the late Elze Bruyninx, indicate that such dance or feast ladles were created to mark the conclusion of the initiation into adulthood of a woman’s firstborn son. They would have been used by the mother to feed her son in a ritual symbolizing his rebirth and subsequent reintegration into society. Still, according to Vandenhouwe, the ladle’s bowl refers to a woman’s pregnancy but also alludes to the mountain from where in Dan cosmogony the founders of the community descended on earth. The designs applied to the ladle’s back, which are exceptionally elaborate on the Cleveland example, represent the vines which the ancestors used to reach the earth.

Thanks to the wealth of contemporary field-based research, we have rich firsthand information that is directly related in terms of both place and time to the Cleveland ladle and other Dan objects in collections. However, the fact that several people conducted research at the same time in different parts of the vast territory occupied by the Dan has also revealed different interpretations of similar phenomena that are as much the result of geographic variations as they are due to varying personal perspectives. Indeed, aside from pointing to cultural differences between the Liberian Dan and those living in Côte d'Ivoire, the literature also illuminates the subjective nature of our knowledge of Dan art. The same relativity most likely applies to many other African art traditions. ■■■

A Rauschenberg Gift

Bob and Darlene Duvin pass along a cherished painting for the entire museum audience to enjoy

Many of us find it difficult to part with our most cherished possessions—at least in our lifetimes. But for Bob and Darlene Duvin, the decision to give the Cleveland Museum of Art *Farm Garden (Jardin de Granja)*, a prized Robert Rauschenberg painting from their collection, was a straightforward and sheerly charitable one. “This piece has enriched our lives,” Bob says. “We want it to enrich the lives of everyone who visits the museum.”

The painting is part of the ROCI (Rauschenberg Overseas Culture Interchange) series, which was financed and developed by Rauschenberg in the eighties.



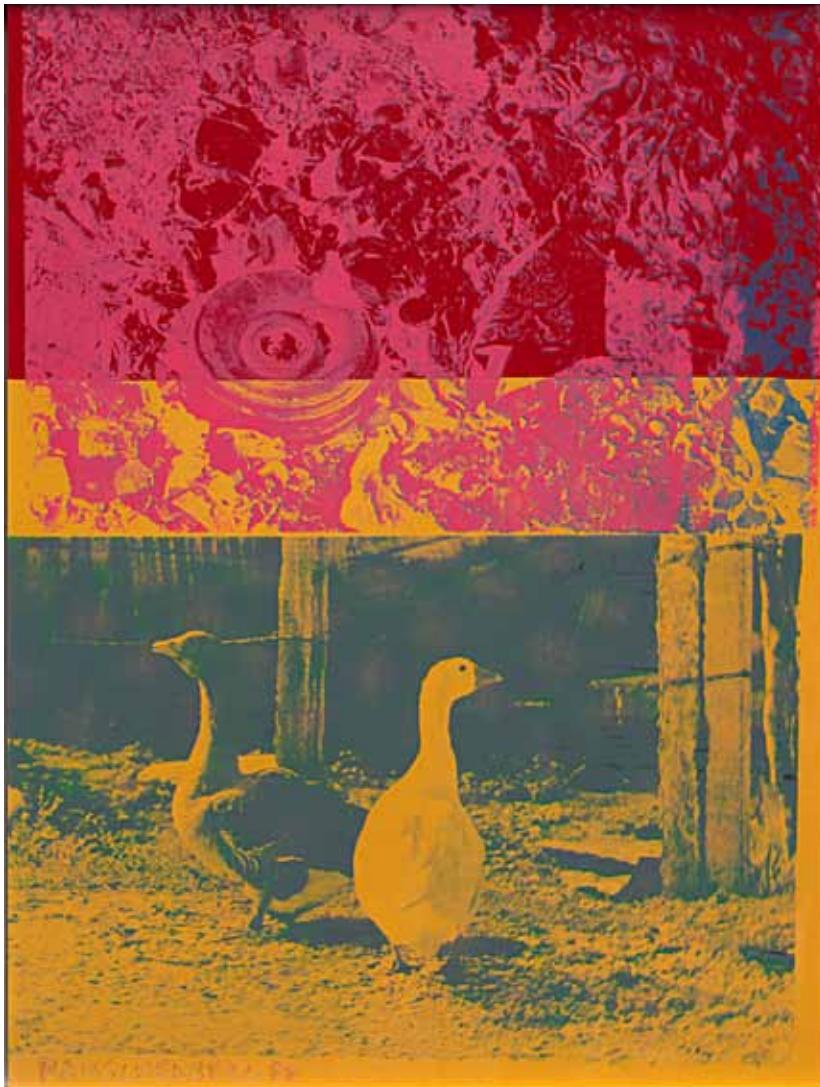
The artworks reflect the moving settings and scenarios that the artist encountered during the ROCI tour of 11 politically challenged countries that included Cuba, China, and East Germany. Each work of art was shown in the country where it was made.

Farm Garden (Jardin de Granja) has hung in the Duvins’ Sanibel Island, Florida, home since they purchased the piece in 1998. The couple’s decision to acquire a work by Rauschenberg was anything but random. For the last 30 years of his life, the artist owned a home on Captiva, a sister island connected to Sanibel by a 50-yard bridge. “The island is very artsy,” Bob says. “So for locals, he was our celebrity . . . it was a great moment when we sighted Rauschenberg.”

Bob and Darlene grew up in different parts of Indiana, and both came from modest, working-class backgrounds. The two met at Indiana University, after which Bob went on to become a renowned labor attorney and Darlene a devoted volunteer at Cleveland Clinic’s Center for Autism. The couple are understated about their philanthropy, which includes significant gifts to the Cleveland Clinic, Cleveland Orchestra, Jewish Federation, and Hattie Larlham Foundation.

On the significance of their gift Bob notes: “To have had the opportunity to acquire this piece was a miracle. But an even greater miracle was that we were fortunate enough to have the opportunity to give the piece to the museum in our lifetime. It gives us more joy to see it hanging in the museum for everyone to enjoy.”

Farm Garden (Jardin de Granja) will be on view in the contemporary galleries this fall. ■■■



Farm Garden (Jardin de Granja)/ROCI, Cuba 1988. Robert Rauschenberg (American, 1925–2008). Enamel and acrylic on galvanized steel; 123.8 x 93.3 cm. Gift of Robert and Darlene Duvin 2014.26

Lasting Impressions

The Fine Print Fair celebrates its 30th anniversary of hosting the best print dealers



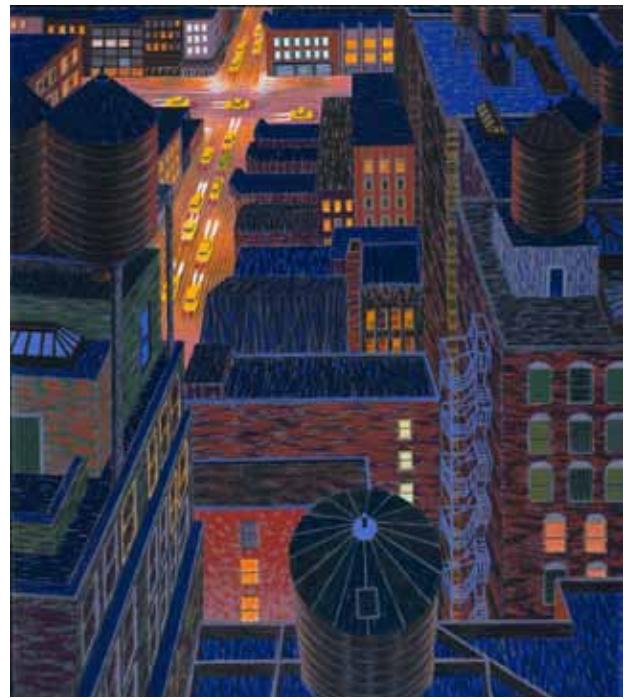
**Love Requests
Venus to Return
His Weapons to
Him** (after François Boucher)
1768. Louis-Marin Bonnet (French, 1736–1793). Chalk-manner etching and engraving; 30 x 39.8 cm. James Parmelee Fund 2006.182

This year's Fine Print Fair celebrates the 30th anniversary of an important annual event that enriches the cultural life of Cleveland. Organized by the Print Club of Cleveland as a benefit for the museum's print department, the fair has been instrumental in achieving the purposes of the Print Club's founders: "to stimulate interest in and appreciation of old and contemporary prints, to augment by purchase and gift the print collection of The Cleveland Museum of Art and to encourage private collecting of prints." Founded in 1919, Cleveland's is the oldest print club in the country and the museum's first support group.

The Print Fair has changed and grown over the past three decades. The first fair in 1985 consisted of 11 dealers and took place for only one day. This year the fair includes 15 dealers and begins with a festive opening-night preview on Thursday, September 25, "A Prints of a Party," whose attendees have the first opportunity to view and purchase an extremely varied selection of works on paper. The fair then continues throughout the weekend of September 26 to 28. Best of all, the fair has come home. Previously the museum did not have a space large enough to accommodate the event, requiring alternative venues. When the Ames Family Atrium opened, the fair was finally able to take place in the most congenial and appropriate location. Last year was the first time the print-laden booths could spread out in the light-

filled, commodious space, and the result was dramatic. Dealers and visitors alike marveled at how this allowed for the display of even more objects.

Cleveland's largest and most comprehensive exhibition of fine prints, the fair offers an extensive range of material at all price levels, attracting neophytes as well as experienced collectors interested in diverse periods, styles, and printmaking techniques. The fair is a shopper's paradise—and I take full advantage, having found many interesting and important works to augment the museum's print collection. These include Louis-Marin Bonnet's *Love Requests Venus to Return His Weapons to Him*, a 1768 chalk-manner etching and engraving after François Boucher from C. G. Boerner that replicates the delicacy of the lighthearted works in pastel popular in 18th-century France, a period when France excelled in inventive printmaking. It is a superb example of the beautiful color intaglios produced at the time. Another acquisition, discovered at the 1996 fair in Mary Ryan's booth, is



Chelsea 1996. Yvonne Jacquette (American, born 1934). Screenprint; 91.5 x 80.7 cm. John L. Severance Fund 1997.27



Art under Glass
The 2013 Fine Print
Fair in the muse-
um's Ames Family
Atrium

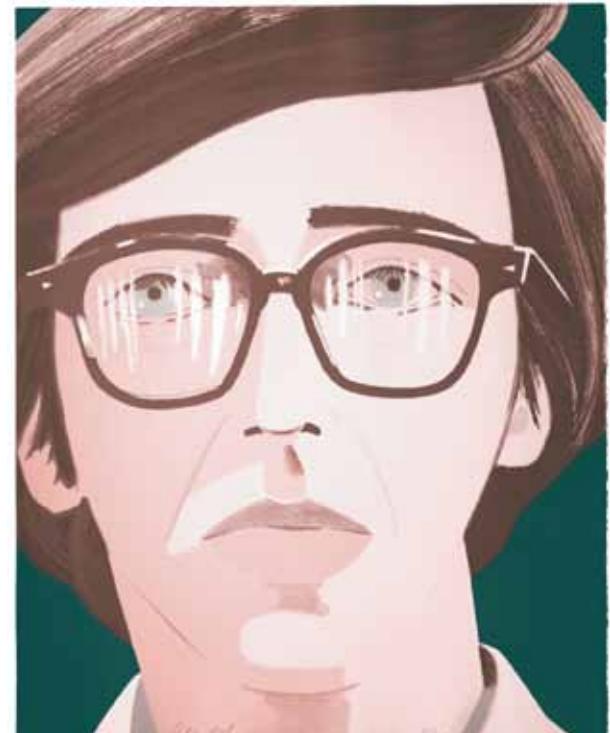
modern and glows with bright color: Yvonne Jacquette's vibrant screenprint *Chelsea*, which captures the nocturnal illumination and dynamism of New York City.

Over the past three decades 100 galleries, private dealers, and printmaking workshops from across the country have attended the fair, exposing Clevelanders to everything from old master to contemporary prints, drawings, and photographs to which they otherwise would not have easy access. While a few of the dealers return annually and some intermittently, new faces keep the fair fresh and exciting. There is always a selection of printmaking workshops bringing the latest creations literally hot off the press and galleries that specialize in works from only one country or area, such as France, Mexico, Eastern Europe, or Japan. Continuing the tradition of investigating all aspects of graphic production, for the first time the 2014 fair will host a booth selling posters, original prints that serve the utilitarian purpose of advertising everything from manufactured goods to theatrical productions and travel destinations.

The extensive range of material at the fair provides the ideal opportunity to learn about printmaking. Just looking carefully at each booth's display and questioning the dealers, who embrace the role of teacher, is tremendously educational. In addition, there are printmaking and papermaking demonstrations as well as information about the conservation of works on paper. Saturday morning brings a free lecture at the museum, "Prints: The Multiple as Original," where I discuss printmaking techniques, connoisseurship, collecting, and how to research works of art on paper. My goal is to create informed, knowledgeable collectors, and I can be found at the fair all weekend and am happy to address all inquiries and to help each person find the perfect acquisition to fit their interests and budget.

The Fine Print Fair has become the most successful method for the Print Club of Cleveland to raise funds used to purchase prints for the museum's collection. As the fair has grown and evolved, the tiny profit generated in the early years—used for publicity in order to build attendance—has increased to a whopping \$50,000 per annum. Funds are generated by the benefit party, booth rental fees, generous sponsors, curator's choice (each dealer donates 10 percent of the price of a print or two featured at their booth), and the raffle print which is gifted by one of the exhibitors. The handsome 1970 Alex Katz lithograph, *Portrait of a Poet: Kenneth Koch*, was donated by the Annex Galleries in 2004 and went home with a lucky fair visitor. This accomplishment—Cleveland's fair is the second longest continually running print fair in the country—is the result of the careful planning and hard work of legions of Print Club volunteers who devote considerable amounts of time and energy to the endeavor.

Support the print department and celebrate the Fine Print Fair's 30th anniversary! Admission is free, there are hourly door prizes, and you will find a diversity of artistic expression at affordable prices. Most important, print collecting is fun—and there is something for every taste and pocketbook. See you at the fair! ☺



Portrait of a Poet: Kenneth Koch 1970. Alex Katz (American, born 1927). Lithograph; 70.5 x 55.9 cm. © Alex Katz/Licensed by VAGA, New York, NY

**2014 FINE
PRINT FAIR**
See page 40
for information
about this year's
event.

21st-Century Skills

Museum programs for learners of all ages foster essential abilities

At most educational conferences today, presentations abound on “21st-century skills”—the qualities needed to thrive in the workplace, in school, and in communities of all kinds. These ideas are not new, but rather are organized and expressed in ways that make them more obvious to teachers and employers in order to integrate them into educational plans.

The arts inherently offer practice in many of these skills, including critical thinking, problem solving, and communication. As the new school year opens, let’s examine how some museum programs for learners of all ages promote these abilities. While not an exhaustive list, the skills selected exemplify how these desirable qualities are encouraged through the participatory aspect of our educational programs.

Critical Thinking

Critical thinking involves the ability to analyze evidence, to interpret information and then reach conclu-

sions. Several CMA programs encourage participants to do exactly that. Art to Go, now entering its 15th year, takes authentic items from the museum’s Education Art Collection and brings these resources—organized in thematic suitcases—into schools and community centers for exploration through supervised handling. Participants don gloves to protect the objects they are passing around and observing closely. Then they work in teams to try to make connections between what they’ve discovered and what they imagine the function of these objects to be. Such activities form the core of *Vital Signs: Cleveland Museum of Art Programs for Healthcare Professionals*. Participants handle, describe, and analyze objects, such as those in the suitcase *Problem Solving: What in the World?*, in an activity called Art Labs. Working together, they practice the cycle of analyzing, interpreting, and synthesizing information that is literally at hand. Through engagement with highly diverse, global objects, healthcare professionals can also uncover their own culturally grounded assumptions, and learn to approach thoughtfully the cultures and preferences of patients, families, and colleagues with whom they interact.

High school students and adult learners also employ critical thinking skills such as hypothesizing and offering multiple interpretations as they engage with members of their group and with museum educators during Distance Learning lessons. This award-winning program of live videoconferences (imagine a highly produced version of Skype) offers more than 50 presentation topics. *Repatriated Art*, for example, involves participants in animated discussion as they view images from the museum’s permanent collection and grapple with issues relating to ownership, country of origin, and who has the right to interpret certain works of art.

Distance Learning, along with the 21st-century skills it promotes, recently has become more accessible. A technological upgrade now allows schools, libraries, community centers, and retirement facilities to participate in the program without a large financial investment in highly specialized equipment. This has spurred more widespread engagement, especially among adult learners in group settings.

All school programs at the museum endeavor to provide satisfying and stimulating experiences that keep pace with changes in formal education. Existing content is regularly updated, and new offerings appear each year. This past summer, programs such as Distance

Being There Arielle Levine presents a Distance Learning lesson from the museum studio.



FRANK LANZA

Neighbors and Classmates

Museum Ambassadors engage in a Community Day.

Learning and Art to Go began working with educators to align teacher materials for each presentation topic with the widely adopted Common Core standards. These can be found online at www.clevelandart.org/learn. New topics for Art to Go include *Islamic Art: By Medium and Motif* and *Art of the Alphabet*, an exciting new collection of objects that explores the development of writing around the world and includes a 4,000-year-old Sumerian cylinder seal.

Problem Solving

Related to critical thinking, problem solving has been outlined as a 21st-century skill that promotes fresh approaches to resolving issues and designing structures adapted to a particular purpose. The word “structure” in this context is quite flexible and can refer to a variety of forms meant to accomplish something; the form could be an object, a system, a set of directions, or resources organized with a goal in mind. Activities based on problem solving animate much of the outreach in the museum’s Department of Education and Interpretation.

This is especially true of Museum Ambassadors, a program that immerses high school students and their teachers in many aspects of museum life through multiple visits over the course of two years. The program culminates each spring with a Community Day where students share their newfound knowledge and experience with family, friends, and the general public through projects they conceive and execute with their school group. The teens are regularly asked to solve problems such as how they would motivate visitors to interact with artworks in a particular gallery. The imaginative results include student-designed tours, studio-based interactivities for younger children, and even interpretative dance to help Community Day visitors relate to the museum collection in new ways. Problem-solving activities in this thoughtful program deepen students’ learning about art and the museum and teach valuable lessons about planning and responsibility. Other programs demonstrate similar benefits of learning by problem solving. As part of TEAM

(Teachers and Educators at the Museum), participants spend several Saturday mornings at the museum gaining an introduction to teacher materials on the CMA website, Gallery One, Art to Go, the Teacher Resource Center, and Distance Learning. As a final project, TEAM members take the classroom resources they have discovered and design a presentation introducing other teacher colleagues to creative ways of using museum resources. Mark Soeder, a social studies teacher at Perry High School, designed a classroom project in which he used images of industrial scenes from the museum’s collection to encourage his students to consider the impact of human activities on current and future generations. Students, he wrote, would then be “asked to take photographs of their own to create a virtual gallery depicting the social and economic costs of environmental change in America today.”

Communicating Clearly

Communicating clearly is fundamental to all CMA programming, whether it be studio, lecture, or activity based. Many definitions of this 21st-century skill refer to goals such as articulating thoughts and ideas effectively, and communicating in order to instruct, inform, motivate, or persuade. Happily, listening is also cited as a desirable skill.



Over the past few years docent training has included inquiry-based methodology to encourage class participation during school tours. By learning to ask open-ended questions that invite dialogue, multiple interpretations, and thoughtful responses to works of art, docents cull deeper engagement from the students.

The active listening of the docents, along with their probing questions and timely offering of information, validates and enriches student learning at the museum. The fact that school tours, Art to Go, and Distance Learning presentations are available in foreign languages adds another dimension to fostering communication in a global society.

The majority of our museum programs nurture skills such as critical thinking, problem solving, and communicating clearly. Learners of any age who make or view art, and who analyze and respond to what they see, sharpen important abilities that are increasingly vital in today’s dynamic world. ■

I Madonnari

The museum's Chalk Festival celebrates 25 years of carrying on a centuries-old tradition

Here we are on the verge of our 25th *I Madonnari* Chalk Festival and I need to spill the beans. We don't use chalk. Our "street painters" do not paint. Very few of the some 2,000 individuals who participate reproduce images of the Madonna. Yet we are keeping alive a tradition nearly 500 years old. Strangely too, this art form, which began during the High Renaissance, seems like a surprisingly recent phenomenon.

So how did it begin and why has it become so popular?

In 16th-century Italy various beggars, primarily amputees, began looking for an advantage over the other beggars who proliferated in the plazas and market areas around cathedrals, especially on feast days. Some of them decided to create art, and charcoal from braziers became their first drawing implement. They were rewarded for their efforts with coins thrown down by pilgrims visiting the cathedrals. Ultimately the more artistic beggars began copying portraits of the Madonna,

Italy following the schedule of holy days and local festivals. During the four centuries following the Renaissance, street painters were a common sight at religious festivals throughout Europe. In England these early performance artists were called screevers. In Germany they were strassenmalers. The practice continued until World War I when large numbers of these vagabond artists were called into service on both sides of the conflict. By the end of World War II the number of Madonnari had dwindled and the tradition had nearly died out. In Italy only a handful of older Madonnari survived until young artists in search of a way to support a bohemian lifestyle began to join them.

In 1972 the small village of Grazie di Curtatone in northern Italy decided to celebrate, honor, and hopefully revive this public art form that was once so integral to the fabric of holy day pilgrimages throughout Italy. Hundreds of artists from all over Europe were invited to travel to Grazie to compete in a 48-hour street painting marathon. The invitation generated immediate enthusiasm.

A decade later Kurt Wenner left the United States to study classical art traditions in Italy and quickly joined the ranks of the Madonnari as a way to support himself while abroad. In 1985 Wenner became the first non-European to win the coveted Gold Medal at Grazie for three consecutive years and was awarded the title Master Street Painter.

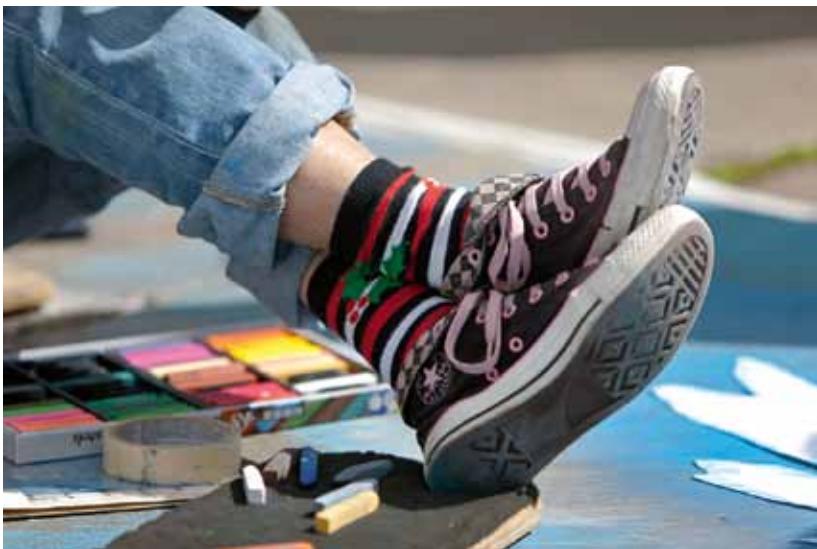
Wenner's entry into the world of the Madonnari was influential in a number of ways. A naturally gifted artist, he was well schooled in classical techniques and admired Renaissance and Baroque traditions in both figurative and architectural subject matter. His festival debut showcased the Baroque mural technique of anamorphic perspective typically used for murals inside cathedral domes, but adapted by him for the oblique viewing angle specific to street painting.

Wenner's victory was celebrated in his hometown of Santa Barbara, California, and in the spring of 1986 he returned home with a classically trained German strassenmaler, Manfred Stader, to introduce the technique of using artist pastels to create art on pavement to a handful of local artists and lend his newfound fame to help start the first *I Madonnari* festival in the United States. The brainchild of Santa Barbara artist and arts advocate Kathy Koury, the festival began as a fundraiser for the Children's Creative Project, a countywide school arts program.



in particular those by the popular early 16th-century liturgical artist Raphael. They were dubbed Madonnari, painters of the Madonna. It took nearly three centuries for the next big artistic leap in street painting, when the advent of artist pastels in the 1800s allowed these enterprising folk artists to incorporate color.

The itinerant Madonnari could earn a reasonable livelihood by traveling from town to town throughout



© STUART PEARL



Just four years after the inauguration of the nation's first street painting festival, the Cleveland Museum of Art's I Madonnari Chalk Festival became the second. Santa Barbara County Schools soon added another festival in the north county to further supplement their fund-raising efforts. A few other festivals followed, including the Montgomery Museum of Fine Art's Flimp Festival in Alabama and the Lake Worth Street Painting Festival in Florida. Through the 1990s this was the status quo.

At the beginning of the new millennium, with the increased use of the Internet to share awe-inspiring imagery, Wenner's three-dimensional illusionistic images of buildings and people rising out of or falling into the

festivals, particularly in the warm southern states and the dry southwest. More than 50 annual U.S. festivals are listed by the International Street Painting Society, with likely hundreds more smaller festivals held at schools, churches, and community centers. The token street painter or street painting team has become a popular feature of various community festivals.

This centuries-old tradition is now ubiquitous. More talented and academically trained fine artists populate the ranks of street painters. In addition to Kurt Wenner, street artists such as Manfred Stader, Eduardo Relero, and Edgar Mueller are in demand throughout the world. Even new members of the street painting ranks have their own websites and earn part of their living as featured artists on the U.S. festival circuit. Street painting festivals are low maintenance, environmentally and family friendly, and great crowd pleasers, luring visitors to downtown shopping and cultural districts. Everyone can participate.

The bar has been raised—but ironically, as teams of street painters seek to create the largest, most jaw-dropping 3-D special effects, many of the original tools and techniques are being cast aside. Artists now employ variations that allow them to work faster and that enable their work to last longer and support more dramatic effects. Madonnari working outside tourist attractions frequently underpaint their works on huge sheets of canvas cleverly concealed along the edges so it appears to be the pavement. Many street painting teams first paint their image with tempera paints. And street paintings are no longer relegated to the pavement, as artists incorporate walls and other vertical elements to create entire “walk-in” environments.

On September 13 and 14 I invite you to visit us on the museum's south side and stroll among several hundred fleeting images of “chalk art,” the work of more than 2,000 participants—from toddlers to Cleveland's finest Madonnari. Should you wish to join the fun, your participation is more than welcome. I hope to see you there. ■■■



2014 CHALK FESTIVAL

See page 32 for this year's schedule.

pavement went viral. It didn't take long for this melding of the Renaissance tradition of the Madonnari with the new technique of illusionistic 3-D perspective to make a worldwide splash. Helped along by public enthusiasm for art that simply popped up out of the sidewalk at you, I Madonnari-style chalk and street painting festivals began to spring up throughout the United States and Europe. The United States is home to the most

PERFORMING ARTS 2014-15 SEASON

The performing arts program continues to evolve to take advantage of our new space and new and strengthened collaborations. Pick up a fall season performance brochure, or visit us online for more in-depth information (including music samples, video, and more) about these and other upcoming performances at ClevelandArt.org/performance.



OBERLIN CONTEMPORARY MUSIC ENSEMBLE



Expanding a collaborative partnership with our neighbors down the road, the CMA welcomes the Oberlin Contemporary Music Ensemble for a series of compelling programs under the baton of Tim Weiss. Oberlin Conservatory, long a wellspring of contemporary classical music and the birthplace of award-winning chamber groups such as Eighth Blackbird and the Interna-

JOHN LUTHER ADAMS

The music of Alaska composer John Luther Adams has always been deeply rooted in the natural world. Called “one of the most original musical thinkers of the new century” (Alex Ross, *New Yorker*), Adams won the 2014 Pulitzer Prize for music. This September, Adams comes to Cleveland with two of his major works—*Inuksuit*, a site-specific daylong performance, and *Veils and Vesper*, an ongoing immersive sound installation.

Inuksuit Sunday, September 21, 2:00, Lake View Cemetery. Scored for 99 percussion players widely dispersed in an outdoor area, *Inuksuit* has been described by the *New York Times* as “the ultimate environmental piece.” The title refers to the Stonehenge-like markers used by the Inuit and other native peoples to orient themselves in arctic spaces. This first Cleveland performance includes percussionists from throughout the region in a unique collaboration with Lake View Cemetery.

Veils and Vesper Opens September 20. St. John’s Episcopal Church, Church Street, Ohio City. These two distinct but related electronic pieces from 2005 are extraordinarily beautiful works meant to be heard successively or concurrently. When the two, as here, are installed together (thus comprising six hours of slowly evolving soundscapes), the listener creates a personal “mix” by moving through the space, basking in the harmonic colors of each individual piece, or taking in the more oceanic whole. Presented in the recently restored St. John’s Episcopal Church in collaboration with the Episcopal Diocese of Ohio, Adams’s installation will be a sounding environment and oasis in the middle of the city, what Kyle Gann in *PostClassic* called “Calming, beautiful . . . an invitation to a crepuscular frame of mind.”

See clevelandart.org for visiting hours.

CIM/CWRU JOINT MUSIC PROGRAM

Wednesdays, October 1 and November 5, 6:00. The popular series of monthly concerts in the galleries featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs enters its fourth season. Outstanding conservatory musicians present mixed programs of chamber music amidst the museum’s collections for a unique and intimate experience—concerts which regularly feature instruments from the museum’s keyboard collection.

From standard repertoire to unknown gems, these early-evening, hour-long performances are a delightful after-work encounter, or the start of a night out. These concerts are free to all, and programs are announced the week of the concert on the museum’s website.

tional Contemporary Ensemble (ICE), is a treasure in the northeast Ohio region—in no small part due to the ambitions and success of Weiss. He is the recipient of the Adventurous Programming Award from the American Symphony Orchestra League, and in his 19 years as music director of the Oberlin Contemporary Music Ensemble has brought the group to a level of artistry and virtuosity in performance that rivals the finest new music groups.

Saturday, September 27, 2:00. Gartner Auditorium. Program: Bernard Rands, *Scherzi*; Augusta Read Thomas, *Bassoon Concertino* (featuring George Sakakeeny, bassoon); Zhou Long, *Tale from the Nine Bells* (featuring Richard Hawkins, clarinet); Chen Yi, *Sparkle*.

Upcoming Oberlin CME performances: Saturdays at 2:00, November 1, December 13, March 7, April 11.

Each program \$5; CMA members and students FREE.



FALL CONCERT SERIES

Meditative and Martial U-Theatre

U-Theatre Friday, October 10, 7:30, Gartner Auditorium. Founded in 1988 by Liu Ruo-Yu, U-Theatre introduced novel facets of drumming, meditation, and martial arts to create a series of original works integrated with a wide range of elements drawn from music, literature, drama, dance, and ritual. The program here, *Sword of Wisdom*, is a collection of selected chapters of their international touring repertoire, which features sounds of wooden and metal percussion added to the sound

of drumming. Incorporating Gurdjieff Movements (famously precise sacred dances), U-Theatre presents a higher level of drumming as an art—"a synthesis of theatre, percussion, martial arts, and meditation" —*The Times*, London. \$69–\$53, CMA members \$62–\$48.

Vân-Ánh Vanessa Võ Sunday, October 26, 7:30, Transformer Station. A masterful player of the 16-string *dan Tranh*—a zither with movable bridges—and the pitch-bending monochord

dan Bau, Vân-Ánh Vanessa Võ draws on dozens of traditional genres found in Vietnam to craft new arrangements and compositions. Whether setting a sensual 18th-century poem to a newly invented instrument or completely upending one of Satie's *Gnossiennes*, she brings virtuosic subtlety and profound emotion to her work. "To say Vân-Ánh Vanessa Võ is taking Vietnamese traditional music and instruments in a new direction feels like an understatement. She has redefined it" —*fROOTS Magazine*. \$20, CMA members \$18.

GARTNER SUBSCRIPTION

Subscribe to save 10% off full or member price tickets. Includes the eight concerts below in Gartner Auditorium, all at 7:30 p.m.

U-Theatre Friday, October 10 (see above)

Royal Ballet of Cambodia Wednesday, November 5. Khmer classical dance ensemble performs a Masterpiece of Oral and Intangible Heritage of Humanity (UNESCO).

Tallis Scholars Thursday, December 11. Renaissance vocal ensemble performs works by Josquin des Prez, Byrd, and Turges.

Wide-Ranging Season From Tallis Scholars to Royal Ballet of Cambodia

Intonarumori: The Orchestra of Futurist Noise Intoners Friday, January 16. Italian Futurist Luigi Russolo's musical instruments re-created and in concert.

Chanticleer Friday, January 30. Acclaimed men's chorus in a command performance.

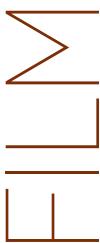
Ragamala Dance and Rudresh Mahanthappa Wednesday, February 11. Fusion of Indian classical music and dance and jazz in a new work, *Song of the Jasmine*.

Roomful of Teeth Friday, March 20. Eight-voice ensemble dedicated to mining the expressive potential of the human voice.

Wu Man “Ancient Dances” Wednesday, April 8. Premier pipa virtuoso performs a mesmerizing multimedia exploration of two venerable Chinese traditions: calligraphy and pipa music.

Subscriptions based on seating area \$428, \$382, \$326; CMA members \$385, \$344, \$295.





SEPTEMBER-OCTOBER FILMS

Lecture hall unless noted; admission to each movie is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.

37-73 Wednesday, September 3, 7:00. Directed by Richard Myers. This moving, magical movie—a visually stunning dreamscape that captures the joys and fears of growing up—is one of the most resonant works by the northeast Ohio filmmaker who won this year's Cleveland Arts Prize for lifetime achievement. (USA, 1973, some subtitles, 60 min.)

The M Word Friday, September 5, 6:45. Sunday, September 7, 11:00 a.m. Directed by Henry Jaglom. With Tanna Frederick and Michael Imperioli. An LA children's show star making a documentary on the side about menopause finds her TV station threatened by New York hatchet men. "Should well satisfy the filmmaker's small legion of devoted fans" —*Hollywood Reporter*. Cleveland theatrical premiere. (USA, 2014, 117 min.)

Awake: The Life of Yogananda Sunday, September 7, 1:30, Gartner Auditorium. Directed by Paola di Florio and Lisa Leeman. Unconventional biography of the Hindu Swami Paramahansa Yogananda, who brought yoga and meditation to the West in the 1920s and authored the classic *Autobiography of a Yogi*. Cleveland premiere. (USA, 2014, 87 min.)

Violette Friday, September 12, 6:30. Sunday, September 14, 1:30. Directed by Martin Provost. With Emmanuelle Devos, Sandrine Kiberlain, and Olivier Gourmet. This biopic dramatizes the life of post-WWII French writer Violette Leduc, a tempestuous, self-loathing woman who was mentored by (and infatuated with) Simone de Beauvoir. "Intelligently absorbing" —*NY Times*. Cleveland premiere. (France/Belgium, 2013, subtitles, 138 min.)

When I Saw You Friday, September 19, 6:30. Sunday, September 21, 1:30. Directed by Annemarie Jacir. In 1967

Jordan right after the Six-Day War, an 11-year-old Palestinian boy living in a refugee camp with his mother decides to journey home on his own to reunite with his father. Palestine's official 2013 Oscar entry for Best Foreign Language Film. "First-rate" —*Village Voice*. Cleveland premiere. (Palestine/Jordan, 2012, subtitles, 98 min.)

Co-presented by Interfaith Peace Builders; followed by a discussion.

Agnès Varda: From Here to There

Saturday, September 27, 12:30. Directed by Agnès Varda. Originally a five-part series on French TV, the latest video diary by New Wave veteran Varda (*The Gleaners & I*, *Cleo from 5 to 7*) finds the globe-trotting auteur visiting artists and friends (Anouk Aimée, Jean-Louis Trintignant, et al.) and fellow filmmakers (Chris Marker, Alexander Sokurov, Manoel de Oliveira, et al.). (France, 2011, subtitles, total 225 min.) *Special admission \$12; members, seniors, students \$10; no vouchers or passes.*

FOREIGN FILMS OF 1939, HOLLYWOOD'S GREATEST YEAR



The Best of 1939

The Rules of the Game

The year 1939 is frequently called Hollywood's greatest (*The Wizard of Oz*, *Gone with the Wind*, *Stagecoach*, and many more), and yet the most celebrated film of 1939 is actually French—Jean Renoir's *The Rules of the Game*, which always finishes near the top of international polls of the best films ever made. This series spotlights Renoir's masterpiece and three other great foreign films released during 1939, all of them marking their 75th anniversary this year (a fifth shows as part of "The Gorky Trilogy").

The Story of the Last Chrysanthemums Wednesday, September 10, 6:30. Directed by Kenji Mizoguchi. Set in the world of 19th-century Japanese theater, this opulent period heart-breaker by one of Japan's greatest filmmakers focuses on the spoiled, lazy scion of a prominent Kabuki family who is taught discipline and hard work by a self-sacrificing maid. (Japan, 1939, subtitles, 142 min.)

Print courtesy of the Japan Foundation

The Stars Look Down Wednesday, September 17, 6:45, recital hall. Directed by Carol Reed. With Michael Redgrave, Margaret Lockwood, and Emlyn Williams. In this powerful early film from the director of *The Third Man* and *Oliver!*, the college-educated son of a coal miner returns to his northern England hometown to take part in a labor dispute. From an A.J. Cronin novel. (Britain, 1939, 110 min.)

The Rules of the Game Wednesday, September 24, 6:45. Friday, September 26, 6:45. Directed by Jean Renoir. With Marcel Dalio, Nora Gregor, and Jean Renoir. One of history's most revered movies, this penetrating x-ray

of pre-WWII French society is set at a lavish country estate, where individuals from various walks of life come together and enact a complex (and sometimes farcical) romantic roundelay. (France, 1939, subtitles, 110 min.)

The Mikado Wednesday, October 1, 7:00. Directed by Victor Schertzinger. With Kenny Baker and Martyn Green. This colorful film of Gilbert & Sullivan's famous comic operetta (about a Japanese tailor appointed Lord High Executioner) features members of the renowned D'Oyly Carte Opera Company. (Britain, 1939, 90 min.)



Executioner's Songs The Mikado



Far-flung Friends

Agnès Varda: From Here to There

RIGHT
Immigrant Kane
Hester Street

The Last Sentence Friday, October 3, 6:45. Sunday, October 5, 1:30. Directed by Jan Troell. With Jesper Christensen and Pernilla August. From the director of *The Emigrants* and *The New Land* comes a portrait of Sweden's great journalist Torgny Segerstedt, who warned during the 1930s about the approaching dangers of Fascism. Cleveland premiere. (Sweden/Norway, 2012, subtitles, 126 min.)

The Pleasures of Being Out of Step:

Notes on the Life of Nat Hentoff

Friday, October 10, 7:00. Sunday, October 12, 1:30. Directed by David L. Lewis. Nat Hentoff, the legendary jazz critic, First Amendment advocate, political commentator, and libertarian, is profiled in this new documentary. "Sharp-looking and enjoyable" -*Hollywood Reporter*. Cleveland premiere. (USA, 2013, 87 min.)

The Wooster Group's Rumstick Road

Friday, October 17, 7:00. Directed by Elizabeth LeCompte and Ken Kobland. With Spalding Gray. The Wooster Group's legendary 1977 experimental theater production, in which co-writer Gray tried to make sense of his mother's suicide, is reconstructed in this new video. The reimagining is haunted by Gray's own death in 2004 (a presumed suicide). "Not merely a document of something extraordinary. It is something extraordinary all on its own" -*Village Voice*. Cleveland premiere. (USA, 2013, 75 min.)

Special thanks to Clay Hapaz.

AN AFTERNOON WITH JOAN MICKLIN SILVER

Hester Street Sunday, October 19, 1:30. Directed by Joan Micklin Silver. With Carol Kane. Pioneering indie filmmaker and former Clevelander Joan Micklin Silver appears in person to discuss her 1975 classic that helped launch the modern era of American independent cinema. (It joined the Library of Congress's National Film Registry in 2011.) In New York's Lower East Side at the end of the 19th century, a Russian Jewish immigrant couple's marriage is strained by the idea of assimilation. Carol Kane earned an Oscar nomination for Best Actress. (USA, 1975, some subtitles, 92 min.) *Special admission \$12; CMA members, seniors, students \$10; no passes or vouchers. Shown in Gartner Auditorium.*

Siddharth Friday, October 24, 7:00. Sunday, October 26, 1:30. Directed by Richie Mehta. In New Delhi, a man who makes his living by repairing zippers sends his teenage son to work in a distant factory. When the boy doesn't return at the appointed time, the father searches for him far and wide, fearing he has been abducted by child traffickers. "[A] quietly impassioned indictment of child labor" -*Hollywood Reporter*. Cleveland premiere. (Canada/India, 2013, subtitles, 96 min.)



The Little Foxes Wednesday, October 29, 6:45. Friday, October 31, 6:45. Directed by William Wyler. With Bette Davis, Herbert Marshall, and Teresa Wright. A wealthy Southern family is riven by greed and corruption in this sinister, corrosive film version of Lillian Hellman's famous play. Cinematographer Gregg Toland shot this movie right after he did *Citizen Kane*. "You are unlikely ever to see a better version than this" -*Time Out Film Guide*. (USA, 1941, 116 min.)

THE GORKY TRILOGY

Mark Donskoy's humanistic, lyrical three-part telling of the early life of Russian writer Maxim Gorky is one of the great achievements of 1930s cinema. *Regular admission fees for each part, or see all for \$21; members, seniors, students \$18; or three vouchers. (All three tickets must be purchased at the same time.) No passes.*

The Childhood of Maxim Gorky

Wednesday, October 8, 7:00. In 19th-century Tsarist Russia, young orphan Alexei Peshkov experiences the pain of poverty as he is raised by an autocratic grandfather and a compassionate grandmother. (USSR, 1938, subtitles, approx. 100 min.)

My Apprenticeship Wednesday, October 15, 7:00. Alexei leaves home and works odd jobs along the banks of the Volga. (USSR, 1939, subtitles, approx. 100 min.)



Part 1 The Childhood of Maxim Gorky

My Universities Wednesday, October 22, 7:00. Alexei is "radicalized" and adopts the pen name Maxim Gorky. (USSR, 1940, subtitles, 100 min.)

CHALK FESTIVAL

The 25th annual Chalk Festival is Saturday, September 13, 11:00–5:00, and Sunday, September 14, 12:00–5:00.

Please note that Chalk Festival dates have moved to a week earlier than previously announced.

Enjoy chalk artists and entertainment at no charge. More information at clevelandart.org/chalk.

Chalk Your Own Pictures Large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Sign up when you arrive. Groups please pre-register by Wednesday, September 10: contact 216-707-2483 or e-mail commartsinfo@clevelandart.org. Non-paid advance registrations will be held until 1:00 on Sunday.

Chalk Making and Street Painting

Sunday, September 7, 2:00–4:30; repeats Wednesday, September 10, 6:00–8:30. Preparatory workshop on

chalk artistry. Learn to make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Contact 216-707-2483 or commartsinfo@clevelandart.org.

The *I Madonnari* Chalk Tradition

In 16th-century Italy, beggars using chalk on the plazas outside cathedrals copied paintings of the Madonna by Raphael and his contemporaries. With these street painters, called *I Madonnari* (painters of the Madonna), an artistic tradition was born. Today *I Madonnari* festivals are held annually in Europe, Africa, and the United States. In 1990, our festival brought this Renaissance tradition to Cleveland.

Volunteer at the Chalk Festival

Please contact the volunteer office at 216-707-2593 or volunteer@clevelandart.org.

CHALK AROUND TOWN

Enjoy more chalk artistry and other Community Arts performances at area events throughout the fall. For details and updated listings visit clevelandart.org/aroundtown. Upcoming events include: the Garlic Festival, Saturday and Sunday, September 6 and 7; Cleveland One World Festival Parade, Saturday, September 13; Bedford Weekend of the Pooka, Saturday, September 13; Sparx City Hop, Saturday, September 20; Tremont Arts and Cultural Festival, Saturday and Sunday, September 20 and 21; and Boo at the Zoo, October 16–19 and 23–26.

COMMUNITY DAY

International Cleveland Community Day

Sunday, October 12, 11:00–4:00. Inspired by the rich diversity in Cleveland, the third annual festival showcases performances and cultural heritage displays representing approximately 50 community organizations. The day celebrates the vitality of global cultures and the arts that thrive in Cleveland and features collection tours, giant puppets, and the unique, hands-on experience with real works of art made possible through the Art Cart program and studio activities.

Sponsored by United Airlines.

MIX

MIX: Pathways Friday, September 5, 5:00–10:00, in collaboration with the Cleveland Museum of Natural History. Meet your friends, grab a drink, and explore the ancient pathways connecting cultures, treasures, and practices from East to West. MIX ticket includes admission to two special exhibitions: *Yoga: The Art of Transformation* at CMA and *Traveling the Silk Road: Ancient Pathways to the Modern World* at CMNH. Enjoy cross-cultural drinks, music, activities, and more outside each museum and on the pathway from one institution to the other.

MIX: Autumn Friday, October 3, 5:00–10:00. Celebrate the rich color palette, crisp weather, and warming libations that make autumn a memorable time of year.



IN THE GALLERIES

Guided Tours 1:30 daily, plus Saturday and Sunday at 2:30 and Tuesday at 11:00. Join a CMA-trained volunteer docent and explore the permanent collections and non-ticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org). Depart from the info desk. Free.

Art in the Afternoon Second Wednesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but pre-registration required; call 216-231-1482.

Art Bites Get some food for thought with Art Bites! These lunchtime talks are unique explorations of the galleries inspired by your favorite books, television shows, and more, all in thirty minutes or less. Join us on the third Thursday of each month at the information desk in the Ames Family Atrium.

Where in the World Is Carmen Sandiego? September 18, 12:30. September 19, 6:00. Let me paint you a picture: Carmen Sandiego's gallery of rogues is putting all their tricks on exhibit. We've got some art Carmen might want to steal. Help us protect it!

Ancient Aliens October 16, 12:30. October 17, 6:00. Did aliens really visit ancient cultures on Earth? The TV show *Ancient Aliens* says yes . . . take a look at works in our collection and see if their evidence convinces you.

The Yogis: Magicians, Mercenaries, Soldiers, Spies, and Sages from Indian History Wednesday, September 3, 6:00. How did we arrive at the image of the yogi as an otherworldly Hindu ascetic, sitting upright, cross-legged, with eyes closed in serene meditation? As she takes you on a tour of the exhibition, Ananya Dasgupta reveals the lesser-known history of armed ascetics. Contextualizing select works within histories of struggles over political power, rent, land, and sacred geographies, Dasgupta traces how the yogi was stripped of worldly power and reduced to exotica from an "otherworldly East." Free, exhibition ticket required; meet in the exhibition.



Inside the Believable Lie Wednesday, September 24, 6:00. Join guest curator Lisa Kurzner for an in-depth look at the exhibition *Believable Lie: Heinecken, Polke, and Feldmann*. Bringing together the work of Robert Heinecken, Sigmar Polke, and Hans-Peter Feldmann for the first time, this exhibition sheds light on the iconographic and artistic choices made by these three artists during the 1970s as they explored concepts of appropriation, collage, serial narrative, and the elevation of the anonymous photograph. Free; meet in the atrium.

In Conversation: Forbidden Games Wednesday, October 29, 6:00. Starting in the 1990s, art collector and filmmaker David Raymond collected vintage prints from the 1920s through the 1940s, amassing one of the most important collections of Surrealist photography in private hands. In 2007, this collection was acquired by the Cleveland Museum of Art. With curator of photography Barbara Tannenbaum and guest scholar Lisa Kurzner as your guides, discover the story of a collector's vision and of a radical moment in history in this tour of *Forbidden Games: Surrealist and Modernist Photography*. Free; meet in the atrium.

ART STORIES

Thursdays, 10:30–11:00. Join us in Studio Play for this weekly storytime program that combines children's books, CMA artworks, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up. Free; preregistration encouraged. Space is limited. Register through the ticket center, 216-421-7350.

L is for Lemon September 4

M is for Matisse September 11

N is for Night September 18

O is for Octopus September 25

P is for Picnic October 2

Q is for Quiet October 9

R is for Red October 16

S is for Shadow October 23

T is for Treat October 30

STROLLER TOURS

Third Wednesdays, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry. Tours limited to 10 pairs. Free; preregistration encouraged. Meet in the atrium.

Inside/Outside September 17

Ghost Stories October 15

What's for Dinner? November 19



Fortuneteller with Glass 1940s. Horace Bristol (American, 1908–1997). Gelatin silver print, contact print; 5.6 x 5.6 cm. John L. Severance Fund 2007.42. © Horace and Masako Bristol Estate

CALL FOR ENTRIES

Made Surreal: A Surrealist Design Competition

Surrealism explores the unconscious, the irrational, and the unknown through dreamlike imagery, jarring perspectives, and exaggerated colors and perspectives, using what Andre Breton described as the “eye in its wild state” to look into the inner mind.

Unleash your own wild eye in Made Surreal, a fashion competition inspired by the work of these Surrealist photographers—Dora Maar, Man Ray, Brassaï, Maurice Tabard, Roger Parry, and others—in celebration of the exhibition *Forbidden Games: Surrealist and Modernist Photography*. Entry is free and open to all. Twenty finalists will be selected to create their designs for a

spectacular runway show during MIX on Friday, November 7, when a panel of judges will award monetary prizes for the designs that best exemplify the wild and wonderful energy of Surrealism.

Judges include Barbara Tannenbaum, curator of photography; David Raymond, art collector and filmmaker; Doris Raymond, owner of LA vintage store The Way We Wore and star of the Smithsonian Channel reality show *LA Frock Stars*; and Jean Druesedow, director of the Kent State University Museum.

Visit clevelandart.org/made-surreal to enter! Entries due September 22. Finalists will be notified by September 26.

JOIN IN

Art Cart Second Sunday of every month, 1:00–3:00. Wearing gloves and guided by the Art to Go team, enjoy a rare opportunity to touch specially selected genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.

Early America: Artistry of a Young Nation Sunday, September 14, 1:00–3:00. Most Americans in the 18th and early 19th centuries had limited resources but found ways to make useful and attractive objects. Discover how they beautified the items they needed to dress, eat, work, and learn.

Masks: Around the World Sunday, October 12, 1:00–3:00. Explore African, Japanese, Indonesian, and Native American masks and learn how masks are used for religious ceremony, cultural instruction, and entertainment.

Make & Take: Craft with Style Second Wednesday of every month, 5:30–8:00. Drop in and join others in the atrium and participate in simple craft projects. Learn new techniques and grab a drink! Suggested donation \$5.

Upcycled Plastic Jewelry September 10
Calligraphy: Text as Art October 8

Meditation in the Galleries Saturday, September 13, 11:00. Start your weekend with guided meditation led by Buddhist nun Ani Palmo Rybicki of the Songtsen Gampo Buddhist Center. Free; meet in gallery 247 (west wing glass box).

Art and Fiction Book Club: *Lovers at the Chameleon Club, Paris 1932* by Francine Prose. October 15, 22, and 29. The Chameleon Club is a haven for trouble-makers, artists, writers, and expatriates. One of these is Lou Villars, a racecar driver who scandalizes Paris when she is arrested for wearing men's clothing. \$40, CMA members \$30. Participants bring their own copy

of the book. Register online, in person, or by calling the ticket center. Led by the department of education and interpretation, the club explores each reading selection through lectures, gallery talks, and a discussion group.

Cleveland Sublime: Landscape Drawing Workshop Saturday, October 4, 1:00–3:00 and Sunday, October 5, 1:00–3:00. Frederic Edwin Church's highly detailed landscapes were the result of careful observation and examination of the natural world. In this two-day workshop, learn from the master himself by sketching Church's works in the exhibition *Maine Sublime: Frederic Church's Twilight in the Wilderness* and the American Art galleries. Then head out to the Cleveland Metroparks to put your skills into practice in some of northeast Ohio's most beautiful vistas. Materials provided. \$50, CMA members \$40 (includes registration and materials fee). Register online, in person, or by calling the ticket center. Limit 35.

LECTURES

Select lectures are ticketed. Call the ticket center at 216-421-7350 or visit clevelandart.org.

The Believable Lie: Heinecken, Polke, and Feldmann September 13, 2:00, recital hall. Guest curator Lisa Kuzner explores the beginning of photography's appreciation as conceptual art arena during the 1970s in the work of three pioneers—Robert Heinecken, Sigmar Polke, and Hans-Peter Feldmann—who synthesized aspects of Dada and surrealism of the 1920s and '30s in highly experimental work. Kuzner explores each artist's understanding of photographic modernism in content and photographic technique, as well as the relevance of each to the most innovative conceptual photographic work being made today. Free.

Ambiguity and Feminine Authority in Albrecht Dürer's Prints of Women Saturday, September 20, 2:00, recital hall. German artist Albrecht Dürer's allegorical and mythological prints of women frequently reflect his interest in Italian Renaissance humanism, a cultural movement embraced by his Nuremberg circle of friends that emphasized the study of classical literature and individualized critical thought. The identification and meaning of some of these prints, especially

those featuring female nudity, are particularly nuanced and complex. Focusing on works from *Dürer's Women: Images of Devotion & Desire*, guest curator Dr. Dana E. Cowen discusses how Dürer's depictions of feminine authority in his more esoteric prints served as vehicles for larger moral, philosophical, and intellectual concepts. Free.

Glass and Arts in the Byzantine Empire Sunday, September 28, 2:00, Gartner Auditorium. The annual Dr. John and Helen Collis Lecture brings nationally and internationally recognized experts in the field of art history and archaeology to discuss new scholarship, museum exhibitions, and archaeological discoveries. Topics alternate between Ancient Greek and Byzantine art every other year. This year's speaker is Dr. Anastasios Antonaras, archaeologist-museologist at the Museum of Byzantine Culture, Thessaloniki, Greece. Shining and colorful glass was used to form vessels, window panes, wall mosaics, and jewelry throughout the 11 centuries of Byzantine history. Antonaras outlines the history of the Byzantine Empire and illustrates the shapes, forms, and uses of glass objects present in Byzantine society. The enigmatic and still elusive production of glass in

Byzantium along with the imports from the Arab Caliphates and the Venetian Laguna to the Empire are also presented.

Free tickets required and may be reserved online or by calling the ticket center at 216-421-7350 or 1-888-CMA-0033.

Artist's Talk: Julia Wachtel Saturday, October 11, 2:00, Transformer Station. Julia Wachtel is interested in the visual language of mass culture. Her paintings deal with the appropriated vernacular of mass culture that the artist replicates, illustrates, simulates, alters, and parodies. Join the artist as she discusses her work and career in celebration of the opening day of her retrospective at the Transformer Station. Free.

From Cleveland to Cleveland Via Paris: Surrealist Photography and the City Saturday, November 8, 11:00, recital hall. The very first exhibition devoted to Surrealist photography was staged in Cleveland in 1979, and the subject now returns here in *Forbidden Games*. British photohistorian Ian Walker, a contributor to the show's catalogue, addresses the complex, sometimes contradictory views of Surrealist photography that have arisen in the intervening 35 years. He also examines the range of ways in which the Surrealists photographed the paramount Surrealist city, Paris, and the different methods through which those images were exhibited and published. Free.

Calyx (Chalice)

900s-1000s Byzantium, Middle Byzantine. Blood jasper (heliotrope) with gilt-copper mounts; h: 7.7 cm. John L. Severance Fund 2013.49



NEW: SEMINARS

Enjoy a deep dive into art with four-week seminars on your favorite periods, artists, and movements. \$95, CMA members \$75.

American Art: Colonial to Contemporary Wednesdays, September 10, 17, 24, and October 1, 1:00–2:30. Explore American art from colonial portraiture to contemporary abstraction. This course surveys the history of American visual art and its cultural contexts from the 1700s until the present. Lectures introduce American artists and artistic movements, with visits to the galleries providing an in-depth exploration of American art in the museum's collection.

MUSEUM ART CLASSES FOR CHILDREN AND TEENS

6 Saturdays, October 18–November 22, 10:00–11:30 or 1:00–2:30. Your child can learn about the treasures of the Cleveland Museum of Art while developing his or her own creativity. We learn by looking at art and making it in the studios.

Art for Parent and Child (age 3)

Mornings only. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Line (ages 4–5) Discovery and imagination are encouraged as children hunt through our galleries to find lines. Back in the studio, they'll use all kinds of materials to make art with lines.

Imagine That! (ages 5–6) Griffins, unicorns, and other creatures are hiding in the museum! Using fantasy, reality, and images from our galleries, children activate their imaginations

and work with paint, paper, clay, and fabric.

Art Adventures (ages 6–8) Students will draw inspiration from around the world—Europe, Africa, Asia, and the Americas—then interpret and create designs and images of their own.

Super Size It! (ages 8–10) Design and construct sculptures, mixed-media pieces, and paintings on a huge scale! (Objects must fit through the door.)

Start with the Basics (ages 10–12)

Learn the fundamentals of art by experimenting with line, shape, color, and pattern to create amazing drawings, paintings, and images.

Teen Drawing Workshop (ages 13–17)

Afternoons only. Teens use perspective, contour, and shading to create expressive drawings and linear experiments. The class learns form observation in the galleries as well as drawing exercises in the classroom.

Claymation: Bring Art to Life! (ages 11–17) Mornings only. Learn how to make characters from armatures and polymer clay. Use paintings from our CMA collection as the backdrop and breathe new life and narratives into them. We will use our editing equipment to produce stop-action animation shorts. Instructor: Dave Shaw. Limit 10. \$120, CMA members \$100.

FEES AND REGISTRATION

Most classes \$84, CMA members \$72. Art for Parent and Child \$96/\$84. Claymation \$120/\$100. Member registration begins September 1, general registration on September 16. Register through the ticket center: 216-421-7350.

SAVE THE DATES FOR WINTER!

6 Saturdays, January 17–February 21, 10:00–11:30 or 1:00–2:30.

MY VERY FIRST ART CLASS

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. One adult/child pair \$65, CMA family members \$55. Limit 9 pairs. Additional child \$24. Register through the ticket center.

4 Fridays, September 5–26, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *You and Me, Shape, Outside, and Animals*.

4 Fridays, October 3–24, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *Line, Sounds, Opposites, and Fall*.

4 Fridays, October 31–November 21, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *Funny Faces, Texture, Things That Go, and Food*.



ADULT STUDIOS

Kids Registration

216-421-7350 or in person. More information:
familyyouthinfo@clevelandart.org or
216-707-2182.

Adult Registration

216-421-7350 or in person. More information: adultstudios@clevelandart.org or 216-707-2488. Supply lists available at the ticket center.

Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Learn from artists in informal studios with individual attention. All watercolor classes are held at the Community Arts Studio (CAS) at 1843 Columbus Road, Cleveland. Registration in person or call the ticket center at 216-421-7350. For more information e-mail adultstudios@clevelandart.org. Supply lists available at the ticket center.

Intermediate Painting 8 Tuesdays, September 9–October 28, 10:00–12:30. Instructor: Susan Gray Bé. Build your skills and advance to the next level with your compositions and color mixing. Exercises, discussions, and critiques provided along with individual attention in this relaxed studio class. \$195, CMA members \$150.

Chinese Painting 6 Tuesdays, September 9–October 28 (no class September 23 or 30), 1:00–3:30. Instructor: Mitzi Lai. Experienced students continue explorations in Chinese master techniques. \$145, CMA members \$115.

Introduction to Drawing 8 Tuesdays, September 9–October 28, 1:00–3:30. Instructor: Darius Steward. Here's a great place to start while building your confidence. Beginners learn simple yet effective drawing techniques using graphite and conté crayon on paper. \$195, CMA members \$150. CMA provides basic supplies, or bring your own.

Drawing in the Galleries 8 Wednesdays, September 10–October 29, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils. All skill levels welcome. See light as contrasting shape while adding structure and detail with line, tone, and color. High school students welcome. \$202, CMA members \$155. All supplies provided.

Watercolor 8 Wednesdays, September 10–October 29, 9:30–12:00, Community Arts Studio. Instructor: Jesse Rhinehart. Learn advanced color mixing and composition in a relaxed atmosphere. Paper provided. Materials list discussed at first class. All levels welcome. \$195, CMA members \$150.

Watercolor in the Evening 8 Wednesdays, September 10–October 29, 6:00–8:30, Community Arts Studio. Instructor: Jesse Rhinehart. Relax and unwind after work. Learn about color mixing and basic composition. Paper provided. Supplies discussed at first class. All levels welcome. \$195, CMA members \$150.

Beginning Watercolor 8 Thursdays, September 11–October 30, 9:30–12:00, Community Arts Studio. Instructor: Jesse Rhinehart. All levels welcome, from beginner to advanced. Beginners will be given a comprehensive approach to watercolor. Paper provided, supplies discussed at first class. \$195, CMA members \$150.

Composition in Oil 8 Fridays, September 12–November 7 (no class on October 3), 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-on-wet blending, and glazing. Geared to all levels. Beginners and high school students needing observation work are welcome. \$213, CMA members \$165 (includes model fee). Bring your own supplies or buy for \$80.

All-Day Workshop: Ikebana Saturday, September 13, 10:00–4:00 (lunch on your own). Instructor: Isa Ranganathan. Create modern abstract floral designs using traditional Japanese principles of flower arranging. This class emphasizes shape, line, and form. \$85, CMA members \$70. Students share the cost of flowers.

ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make Art Together.

Blue Sunday—Cyanotype Workshop

Sunday, September 7, 1:00–3:30. Cyanotypes are one of the simplest to make of all the photographic processes. Like their name implies, the printed image is a cyan or deep blue color. We'll visit our photography galleries for inspiration and then get to work. Using stencils, found objects, and photographic negatives made on our copier, your family will create its own beautiful blue images. Adult/child pair \$36, CMA members \$30; each additional person \$10.

Design Thinking: Costumes That

Move Sunday, October 5, 1:00–3:30. We'll employ design thinking—the process of finding innovative and creative solutions—to make costumes that move. Imagination meets mechanics in this workshop. As always, art from our collection serves as inspiration. Adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration begins September 1, nonmembers September 15.

Represent Yourself: Screenprinting

Posters and T-Shirts Sunday, November 16, 1:00–3:30. In medieval times families had crests or coats of arms to visually represent themselves. In this workshop, your family will collaborate on its own "logo" to print on T-shirts and poster cards. Bring your own shirts or purchase one of our blanks. Adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration begins October 1, nonmembers October 15.

SAVE THE DATE!

Wrap It Up: Handmade Papers, Boxes, and Bows Friday, December 12, 4:00–5:30.

FAMILY GAME NIGHT

Mysteries in the Museum Friday, October 10, 5:30–8:00. Treasure hunts, puzzling mysteries, and bewitching fun! Hands-on games in the atrium and interactive scavenger hunts in the galleries await you. Help us solve a mystery and you'll go home with a prize! Plus, it wouldn't be Family Game Night without Museum Twister, Minute to Win It Challenges, and Giant Chess. \$24 per family, CMA members \$20; \$25 day of event. Register at the ticket center.

CWRU AUDITS

Museum members may audit CWRU art history classes for \$200. Register through the ticket center.

Arts of China (ARTH 307/407) Tuesdays and Thursdays 1:15–2:30. Classes begin August 26.

TAA FASHION SHOW

11th Annual Wearable Art Fashion Show and Boutique Sunday, October 19, 10:30–5:00, Executive Caterers at Landerhaven, 6111 Landerhaven Drive, Mayfield Heights, OH 44124. Preview one-of-a-kind wearable art, clothing, and accessories. Then enjoy lunch and a fabulous runway show.

PROGRAM

10:30 Exclusive preview shopping for luncheon attendees

1:00 Fashion show and lunch

1:00–5:00 Boutique open to the public, \$5 at the door

TICKETS

\$55, all-day event. Advance reservations for show and lunch required. Call CMA at 216-707-6820.

Information: Barb Lubinski,
330-283-4627,
taafashionshow@gmail.com



Wrap Deborah Yorde; **Boots** LA Gaitors.
Photo: Jenn Simmons Photography

SECOND SUNDAYS

Second Sundays, 11:00–4:00. Bring your family to the Cleveland Museum of Art on the second Sunday of every month for a variety of family-friendly activities including art-making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!

Colonial Creations September 14. Explore the collection through scavenger hunts, Art Stories, Art Cart, and more! Drop by the Chalk Festival on the south terrace for even more family fun.

International Cleveland Community Day October 12. Join us for a day inspired by the richly diverse communities throughout Cleveland. Approximately 50 community groups and organizations share their rich heritages through performance, music, and table displays of cultural heritage. Hands-on activities include studio workshops, scavenger hunts, and Art Cart.

NATIONAL JURIED FIBER EXHIBITION AND OTHER PROGRAMS

Focus: Fiber 2014 September 26, 2014–January 18, 2015, Erie Art Museum, 411 State St., Erie, PA 16501. Sponsored by TAA. Juror Paola Morsiani, director of Neuberger Museum of Art of Purchase College, State University of New York, and former CMA curator of contemporary art, chose 61 out of 392 works submitted by 155 artists from 26 states. Works featured include tapestry, embroidery, art quilts, basketry, and sculptural works. Illustrated catalogue available. Opening reception at Erie Art Museum on September 26, 7:00–10:00. Visit taacleveland.org for more details.

Play Day: Knitting with Beads Friday, September 12, 10:00–4:00, CMA Green Room. Mary Ann Weber teaches you to add the beads to thread and then knit, slipping the beads into the knitting. Basic knitting skills required. Limit 12. \$20 supply fee includes beads, knitting needles, thread. \$35, TAA members \$20. Reservations: Elinor Polster, 216-752-2292 or elinor.polster@gmail.com.

COMMUNITY ARTS

Lantern Making Workshops November 7–23, Fridays 6:00–8:30 and Sundays 2:00–4:30. Attend as many sessions as needed. Most styles take multiple sessions to complete. Individuals \$50; families \$150 up to 4 people, \$25 each additional person. One lantern per person; \$25 each additional lantern. Info: call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$60/hour with a two-hour minimum for each character and handler. Contact Nan Eisenberg at 216-707-2483 or commartsinfo@clevelandart.org.

Lecture: Growing My Art Wednesday, November 5, 1:30, recital hall. Sue Cavanaugh talks about her art. Working mostly with cloth, Cavanaugh has received awards for surface design and shibori, and was granted an artist residency in Dresden, Germany. \$5 at the door, free to TAA members and full-time students.

Workshop: Stitch Resist Shibori—with a Twist Thursday & Friday, November 6 & 7, 10:00–4:00, Bratenahl Community Center, 10300 Brighton Road, Bratenahl, OH 44108. Sue Cavanaugh demonstrates basic stitches such as mokume, ori-nui, and maki-nui as well as a variation on immersion dye baths that will allow for individuality. You will go home with many small pieces of your own patterned fabric. All levels of experience welcome. \$10 materials fee. \$200, TAA members \$150. Reservations: Joyce Jentoft, 440-254-3912 or jentoftjoyce@yahoo.com.

INGALLS LIBRARY

In the past, when an art collector wanted to know how much a painting sold for at auction, or a curator needed an article for research on a museum object, they used indices and print journals. Today, that same information is just as likely to be found in an online database or an electronic journal, and, more often than not, available before its print counterpart arrives in the library.

The Ingalls Library keeps current with new technologies; over the past few years we have begun to expand our collection of electronic journals and databases with the goal of providing top-notch research materials. To this end we have created two A-Z lists, one for electronic journals and one for databases, both easily accessible on the library website at library.clevelandart.org. Visitors to the Cleveland Museum of Art have access to all of these resources in the library.

Several databases are dedicated exclusively to art auction information. ArtNet is the most comprehensive illustrated archive of fine art auction results worldwide, representing over 500 international auction houses and more than 2.6 million artworks ranging from old masters to contemporary art. The Ingalls Library is the only library in the area to own this particular resource. *Lugt's Répertoire Online* is one of the most widely consulted art historical reference works, listing more than 100,000 art sales catalogues from 1600 to 1900. We are the only library in Ohio to offer access to Lugt.

Journal information is easily accessed through fully digitized versions of print journals. Art Source provides access to over 600 full-text journals, and JSTOR is standard in university libraries. Access to JSTOR includes the full digitized run of the *Bulletin of the Cleveland Museum of Art* and *Cleveland Studies in the History of Art*, as well as over 1,600 art- and archi-

ture-related titles. In our electronic journals A-Z list you can find over 300 full-text journals including *Art History*, *Journal of the Association of Art Historians*, and *Art Journal*, published by the College Art Association and newly available in electronic format. Those with more narrowly focused interests can find journals dedicated to African, Asian, Mesoamerican, or Egyptian art, as well as Greek and Roman and medieval art.

To hear more about how technology has impacted libraries and the future vision of the Ingalls Library, please join us for a talk presented by the Womens Council as their Fall Educational Program, which is open to the public.

The Art Museum Library of the 21st Century: A Future Vision for the Ingalls Library Wednesday, September 24, 6:00, Gartner Auditorium. Betsy Lantz, CMA director of library and archives. RSVP: 216-707-2527 or www.wccma.net (click on the red RSVP seal).

FOR TEACHERS

Art to Go See and touch amazing works of art from the museum's distinctive Education Art Collection at your school, library, community center, or other organization. Full information at clevelandart.org or 216-707-2467.



Educators' Night Out: Exploring Identity Wednesday, October 1, 6:00-7:30. What makes us who we are? How are artworks a reflection of an individual and a time period? Enjoy a relaxing evening as we dive into history, literature, and art to investigate classroom connections related to identity. A cash bar will be available, and your first drink is on us! Fee includes teaching materials. \$5, TRC Advantage members free.

Early Childhood Educator Workshop: Integrating Art across Your Curriculum Saturday, October 4, 10:00-1:00. Step Up To Quality-approved. Designed for pre-K through first-grade educators, but all are welcome. Register by September 26. \$25, TRC Advantage members \$20.

NEOA Day: Telling Stories Friday, October 17, 9:45-12:30. Join us this NEOEA Day to discover how visual literacy can support emergent literacy. Explore connections between language arts and visual art. Learn to draw out visual elements of a story such as setting, characters, and plot by reading an artwork through visual literacy. Combine visual and written expression to create a storybook inspired by the CMA collection. \$20; includes parking and teaching materials. Register by October 11.

TRC to Go—Professional Development Comes to You! The TRC offers professional development sessions custom-designed for your district, school, or subject area. From artworks to teaching kits, on-site offerings and

off-site programs, explore ways that CMA can support curriculum across all subject areas and grade levels. To find out more about workshops or to book a visit to your faculty meeting or district professional development day, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). To register for workshops, call 216-421-7350.

For up-to-date information regarding fall educator events and workshops, visit clevelandart.org/learn.

Teacher Resource Center Advantage Join TRC Advantage to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available.

THE 30TH ANNUAL FINE PRINT FAIR

Thursday, September 25–Sunday, September 28. Come celebrate the 30th Fine Print Fair, a benefit for the Cleveland Museum of Art Print Department with support from Key Private Bank and Britton Gallagher. Fifteen dealers from around the country exhibit and sell fine prints and drawings, from old master to contemporary.

THURSDAY, SEPTEMBER 25

Opening-Night Preview: A Prints of a Party 6:00–9:30. Enjoy passed hors d'oeuvres, small plates, desserts, cash bar, and an opportunity to select great works of art on paper before the Fine Print Fair opens to the public on Friday. \$100 (\$125 after September 17) per person. For reservations, call 216-707-2579 by September 17.

PRINT FAIR

Free admission!

Friday, September 26, 11:00–6:00

Saturday, September 27, 10:00–5:00

Sunday, September 28, 10:00–5:00

RAFFLE PRINT

Sic Transit Gloria Mundi c. 1920. William Giles (British, 1872–1939). Metal relief print; 13½ x 17½ in. Valued at \$2,800. Tickets \$5 (six for \$25). Donated by William P. Carl Fine Prints.

EXHIBITORS

The Annex Galleries

Santa Rosa, CA
19th/21st-c. American prints

Armstrong Fine Art

Chicago, IL
19th/20th-century French prints and drawings

William P. Carl Fine Prints

Durham, NC
19th/20th-century American and European prints

Dolan/Maxwell

Philadelphia, PA
Contemporary American and European prints and drawings

Flatbed Press

Austin, TX
Print publisher



Raffle Print

SPECIAL EVENTS

SATURDAY, SEPTEMBER 27

11:00, Recital Hall

Dr. Jane Glaubinger, Curator of Prints, Cleveland Museum of Art, speaks on "Prints: The Multiple as Original." Free and open to the public.

12:30–3:30

Papermaking demonstrations by Morgan Conservatory

Intermuseum Conservation Association informs about paper conservation

SUNDAY, SEPTEMBER 28

12:30–3:30

Printmaking demonstrations by Zygote Press

Intermuseum Conservation Association informs about paper conservation

www.printclubcleveland.org

TRANSFORMATION



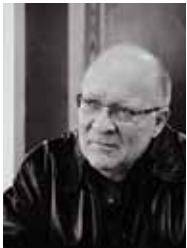
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THANKS

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition sign located in the Gallery One corridor. During September and October we proudly acknowledge the annual support of the following donors:

Dr. and Mrs. Lloyd H. Ellis Jr.
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CHICAGOAN MAKES GIFT TO TRANSFORMATION AND RECEIVES LIFETIME INCOME



Growing up in Dayton, Ohio, Bradley Gillaugh's idea of going to the city was traveling to Cincinnati. But going to the big city meant driving north to Cleveland to visit the Cleveland Museum of Art. He recalls standing on Euclid Avenue, overlooking the lagoon, and being captivated by the pristine Beaux-Arts building. He wondered what treasures awaited him inside. What he didn't know then was how the experience would shape his entire career.

A graduate of Kenyon College, Gillaugh worked at the Museum of Modern Art and Leo Castelli Gallery in New York before becoming registrar of ARCO's Corporate Art Collection in Los Angeles. When ARCO merged with BP, he oversaw the sale of the collection and subsequently moved to his current home in Chicago. But his love of Cleveland and its art museum never waned. He visited the museum as often as his busy professional career allowed. During his most recent visit he experienced the newly transformed museum and felt compelled to be a part of the magic. In December he called the office of planned giving and discussed the possibility of giving through a chari-

table gift annuity designated to support *Transformation: The Campaign for the Cleveland Museum of Art*. In March 2014 his first annuity check was deposited into his account. In addition to taking advantage of the great value in a charitable gift annuity, he maximized the tax favorability by funding his charitable gift annuity using appreciated securities.

As a result, Gillaugh's name will be listed on the Transformation donor wall, which recognizes all donors of \$10,000 or more for their valuable contribution to the campaign. He is proud to support the CMA in this meaningful way and recommends the charitable gift annuity as "an ideal vehicle to provide support to a great museum as well as receive a guaranteed income stream with a very nice rate of return for the rest of your life."

For more information about receiving an individualized, charitable gift annuity illustration, please contact Diane Strachan, CFRE, Director of Development, at 216-707-2585 or e-mail her at dstrachan@clevelandart.org. In the current low-interest-rate environment, a charitable gift annuity may be very attractive and tax favorable.

OCTAVOFEST: ART BOOKS CLEVELAND

Ritual Book Project 2014 Wednesday, October 15, 6:30–9:00, North Court Lobby in the Ames Family Atrium. Octavofest, a month-long celebration of book arts, is held in Cleveland each October. The Ingalls Library was among the first institutions to participate. Once again, the library and Art Books Cleveland (ABC) collaborate on a themed exhibition. ABC members have created original individual artist's books using "Ritual" as this year's theme. The books are on display in the Ingalls Library during October. On the evening of October 15, these beautifully crafted books will be displayed in the atrium, and many of the artists will be on hand to discuss their work. The evening's event includes a reception generously funded by the museum's Womens Council. To RSVP, contact Louis Adrean at 216-707-2533 or ladrean@clevelandart.org.

DON'T FORGET

The Art Museum Library of the 21st Century: A Future Vision for the Ingalls Library Wednesday, September 24, 6:00, Gartner Auditorium. To hear more about how technology has impacted libraries and the future vision of the Ingalls Library, please join us for this talk presented by the Womens Council as their Fall Educational Program, with Betsy Lantz, director of library and archives. RSVP: 216-707-2527 or www.wccma.net (click on the red RSVP seal).

Gala Celebration Saturday, October 25, 7:00. For the completion of *Transformation: The Campaign for the Cleveland Museum of Art*. If you wish to be added to the invitation list, please send your name and address to CMAgala@clevelandart.org or call 216-707-2267.

Members Appreciation Weekend December 6 and 7. Special events, activities, and discounts. Details next issue or check clevelandart.org.

SEPTEMBER

OCTOBER

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
5 Art Together 1:00–3:00 <i>Design Thinking: Costumes That Move</i> RS Workshop 1:00–3:00 <i>Cleveland Sublime: Landscape Drawing</i> RS Guided Tours 1:30 and 2:30 Film 1:30 <i>The Last Sentence</i> \$	6 Museum closed	7 Guided Tours 11:00 and 1:30	1 Guided Tour 1:30 Educators' Night Out 6:00–7:30 <i>Exploring Identity</i> RS Gallery Concert 6:00 CIM Young Artists Films 7:00 <i>The Mikado</i> \$	2 Art Stories 10:30–11:00 <i>P is for Picnic</i> R Guided Tour 1:30	3 My Very First Art Class begins 10:00 or 11:15 RS Guided Tour 1:30 MIX 5:00 <i>Pathways</i> \$ Film 6:45 <i>The Last Sentence</i> \$	4 Guided Tours 1:30 and 2:30 Educator Workshop 10:00–1:00 <i>Integrating Art</i> RS Workshop 1:00–3:00 <i>Cleveland Sublime: Landscape Drawing</i> \$
12 Second Sundays 11:00–4:00 <i>International Cleveland Community Day</i> Art Cart 1:00–3:00 <i>Masks: Around the World</i> Guided Tours 1:30 and 2:30 Film 1:30 <i>The Pleasures of Being Out of Step: Notes on the Life of Nat Hentoff</i> \$	13 Museum closed	14 Guided Tours 11:00 and 1:30	15 Stroller Tour 10:30–11:30 <i>Ghost Stories</i> R Guided Tour 1:30 Art and Fiction Book Club begins <i>Lovers at the Chameleon Club</i> RS Film 7:00 <i>My Apprenticeship</i> \$	16 Art Stories 10:30–11:00 <i>R is for Red</i> R Art Bites 12:30 <i>Ancient Aliens</i> Guided Tour 1:30	17 NEOEAD Day 9:45–12:30 <i>Telling Stories</i> RS Guided Tour 1:30 Art Bites 6:00 <i>Ancient Aliens</i> Film 7:00 <i>The Wooster Group's Rumstick Road</i> \$	18 Art Classes begin 10:00 or 1:00 RS Guided Tours 1:30 and 2:30
19 Guided Tours 1:30 and 2:30 Film 1:30 <i>Hester Street</i> with Joan Micklin Silver in person \$	20 Museum closed	21 Guided Tours 11:00 and 1:30	22 Guided Tour 1:30 Film 7:00 <i>My Universities</i> \$	23 Art Stories 10:30–11:00 <i>S is for Shadow</i> R Guided Tour 1:30	24 Guided Tour 1:30 Film 7:00 <i>Siddharth</i> \$	25 Guided Tours 1:30 and 2:30 Party 7:00 <i>Transformation Celebration</i> RS
26 Guided Tours 1:30 and 2:30 Film 1:30 <i>Siddharth</i> \$ Performance 7:30, Transformer Station, VÂN-ÁNH VANESSA VÔ \$	27 Museum closed	28 Guided Tours 11:00 and 1:30	29 Guided Tour 1:30 Gallery Talk 6:00 <i>In Conversation: Forbidden Games</i> Film 6:45 <i>The Little Foxes</i> \$	30 Art Stories 10:30–11:00 <i>T is for Treat</i> R Guided Tour 1:30	31 My Very First Art Class begins 10:00 or 11:15 RS Guided Tour 1:30 Film 6:45 <i>The Little Foxes</i> \$	

ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org/calendar

The Little Foxes

Cunning little vixen





11150 East Boulevard
University Circle
Cleveland, Ohio 44106-1797

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www.clevelandart.org/connect

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday

Administrative Telephones

216-421-7340
1-877-262-4748

Membership
216-707-2268
membership@clevelandart.org

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216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659

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Blog
blog.clevelandart.org

Provenance Restaurant and Café

216-707-2600
Museum Store
216-707-2333

Ingalls Library

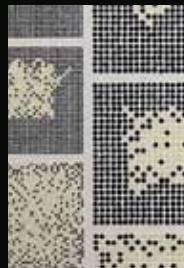
Tuesday–Friday
10:00–5:00
Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$8 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$14
max. \$8 after 5:00.
Members and
guests \$6 all day.



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